'Go, little book, God send thee good passage,
And specially let this be thy prayere
Unto them all that thee will read or hear,
Where thou art wrong, after their help to call,
Thee to correct in any part or all.'

CHAUCER.

PREFACE.

The objects of the Handbook for Italy, which consists of three volumes, each complete in itself, are to supply the traveller with some information regarding the culture and art of the people he is about to visit, as well as regarding the natural features of the country, to render him as independent as possible of the services of guides and valets-de-place, to protect him against extortion, and in every way to aid him in deriving enjoyment and instruction from his tour in one of the most fascinating countries in the world. The Handbook will also, it is hoped, be the means of saving the traveller many a trial of temper; for there is probably no country in Europe where the patience is more severely taxed than in some parts of Italy.

The Handbook is founded on the Editor's personal acquaintance with the places described, most of which he has repeatedly and carefully explored. As, however, changes are constantly taking place, he will highly appreciate any communications with which travellers may kindly favour him, if the result of their own observation. The information already received from numerous correspondents, which he gratefully acknowledges, has in many cases proved most serviceable.

The present volume, corresponding to the eleventh German edition, has, like its predecessor, been thoroughly revised and considerably augmented. Its contents have been divided into groups of routes arranged historically and geographically (*Piedmont*, *Liguria*, *Lombardy*, *Venetia*, *The Emilia*, and *Tuscany*), each group being provided with a prefatory outline of the history of the district. Each section is also prefaced with a list of the routes it contains, and may be removed from the volume and used separately if desired.

The Editor is indebted to *Professor A. Springer* for the introductory article on Art, which has special reference to Northern Italy and Florence, and for the art-historical notices prefixed to the description of the larger towns and principal picture-galleries. The admirable works of *Messrs. Crowe and Cavalcaselle* have also been laid extensively under contribution.

The MAPS and PLANS, upon which special care has been bestowed, will abundantly suffice for the use of the ordinary traveller.

HEIGHTS are given in English feet (1 Engl. ft. = 0,3048 mètre), and DISTANCES in English miles (comp. p. ii). The POPULATIONS are given from the most recent official sources.

HOTELS (comp. p. xviii). Besides the modern palatial and expensive establishments, the Handbook also mentions a selection of modest, old-fashioned inns, which not unfrequently afford good accommodation at moderate charges. The asterisks indicate those hotels which the Editor has reason to believe from his own experience, as well as from information supplied by numerous travellers, to be respectable, clean, and reasonable. The value of these asterisks, it need hardly be observed, varies according to circumstances, those prefixed to town hotels and village inns signifying respectively that the establishments are good of their kind. At the same time the Editor does not doubt that comfortable quarters may occasionally be obtained at inns which he has not recommended or even mentioned. The average charges are stated in accordance with the Editor's own experience, or from the bills furnished to him by travellers. Although changes frequently take place, and prices generally have an upward tendency, the approximate statement of these items which is thus supplied will at least enable the traveller to form an estimate of his probable expenditure.

To hotel-proprietors, tradesmen, and others the Editor begs to intimate that a character for fair dealing and courtesy towards travellers forms the sole passport to his commendation, and that advertisements of every kind are strictly excluded from his Handbooks.

CONTENTS.

Introduction.

Chronological Table of Recent Events.

1846.	June	16.	Election of Pius IX.
1848.	March	18.	Insurrection at Milan.
	-	22.	Charles Albert enters Milan.
	-	22.	Republic proclaimed at Venice.
	May	15.	Insurrection at Naples quelled by Ferdinand II. ('Re Bomba').
	-	29.	Radetzky's victory at Curtatone.
	-	30.	Radetzky defeated at Goito; capitulation of Peschiera.
	July	25.	Radetzky's victory at Custozza.
	Aug.	6.	Radetzky's victory at Milan.
	-	9.	Armistice.
	Nov.	15.	Murder of Count Rossi at Rome.
	-	25.	Flight of the Pope to Gaeta.
1849.	Febr.	5.	Republic proclaimed at Rome.
	-	17.	Republic proclaimed in Tuscany, under Guerazzi.
	March	16.	Charles Albert terminates the armistice (ten days' campaign).
	-	23.	Radetzky's victory at Novara.
	-	24.	Charles Albert abdicates; accession of Victor Emmanuel II.
	-	26.	Armistice; Alessandria occupied by the Austrians.
	-	31	Haynau conquers Brescia.
	April	5.	Republic at Genoa overthrown by La Marmora.
	-	11.	Reaction at Florence.
	-	30.	Garibaldi defeats the French under Oudinot.
	May	15.	Subjugation of Sicily.
	July	4.	Rome capitulates
	Aug.	6.	Peace concluded between Au tria and Sardinia.
	-	22.	Venice capitulates
1850.	April	4.	Pius IX. returns to Rome
1855.			Sardinia takes part in the Crimean War.
1856.			Congress at Paris. Cavour raises the Italian question.
1859.	May	20.	Battle of Montebello.
	June	4.	Battle of Magenta.
1859.	June	24.	Battle of Solferino.
	July	11.	Meeting of the emperors at Villafranca.
	Nov.	10.	Peace of Zurich.
1860.	March	18.	Annexation of the Emilia (Parma, Modena, Romagna).
	-	22.	Annexation of Tuscany
	-	24.	Cession of Savoy and Nice.
	May	11.	Garibaldi lands at Marsala.
	-	27	Taking of Palermo.
	July	20.	Battle of Melazzo.
	Sept.	7.	Garibaldi enters Naples.
	-	18.	Battle of Castelfidardo.
	-	29.	Ancona capitulates.
	Oct.	1.	Battle of the Volturno.
	-	21.	Plebiscite at Naples
	Dec.	17.	Annexation of the principalities, Umbria, and the two Sicilies.
1861.	Febr.	13.	Gaeta capitulates after a four months' siege.
	March	17.	Victor Emanuel assumes the title of king of Italy.
	June	6.	Death of Cavour.
1864.	Sept.	15.	Convention between France and Italy.
1866.	June	20.	Battle of Custozza.
1866.	July	5.	Cession of Venetia.
	-	20.	Naval battle of Lissa.
1867.	Nov.	3.	Battle of Mentana.
1870.	Sept.	20.	Occupation of Rome by Italian troops.
	Oct.	9.	Rome declared the capital of Italy.
1878.	Jan.	9.	Death of Victor Emanuel II.; accession of Humbert I.
	Feb.	7.	Death of Pius IX.
	Feb.	20.	Election of Leo XIII.

Exchange. Foreign money is most advantageously changed in the larger towns, either at one of the English bankers or at a respectable money-changer's ('*cambiavaluta*'). As a rule, those money-changers are the most satisfactory who publicly exhibit a list of the current rates of exchange. The traveller should always be provided with an abundant supply of small notes (1, 2, and 5 fr.), as it is often difficult to change those of large amount. When a railway-fare has to be paid it is a wise precaution to be provided with the exact sum beforehand in order that mistakes or imposition may be prevented. Besides the small notes, 1-1½ fr. in copper should also be carried in a separate pocket or pouch.

Money Orders payable in Italy, for sums not exceeding 10*l.*, are now granted by the English Post Office at the following rates: up to 2*l.*, 6*d.*; 5*l.*, 1*s.*; 7*l.*, 1*s.* 6*d.*; 10*l.*, 2*s.* These are paid in gold. The identity of the receiver must sometimes be guaranteed by two well-known residents, or by a *Libretto di Ricognizione Postale* (1 fr.; with 10 coupons), obtained at any head post-office, but an exhibition of the passport often suffices. The charge for money-orders granted in Italy and payable in England is 40c. per 1*l.* sterling.

A convenient and safe method of carrying money for a journey in Italy is afforded by the *Titoli di Credito*, which may be procured at the post-offices of the principal Italian towns for any sum not exceeding 10,000 fr. (400*l.*). The holder of one of these small books may then draw what sum he requires (from 200 fr. upwards) at any post-office in the kingdom, until the amount for which the book is issued has been exhausted. In case of loss the traveller should immediately inform the postal authorities, giving his name and the number of the book, when measures will at once be taken to stop payment.

II. Period and Plan of Tour.

Season. As a general rule the spring and autumn months are the best season for a tour in N. Italy, especially September and October, after the heat of summer has attained its climax. Winter in Lombardy and Piedmont is generally a much colder season than it is in England, but Nice and the whole of the Riviera, Pisa, and Venice afford pleasant and sheltered quarters. The height of summer can hardly be recommended for travelling. The scenery, indeed, is then in perfection, and the long days are hailed with satisfaction by the enterprising traveller; but the fierce rays of an Italian sun seldom fail to impair the physical and mental energies. This result is not occasioned so much by the intensity as by the protracted duration of the heat, the sky being frequently cloudless and not a drop of rain falling for many weeks in succession. The heat generally moderates about the end of August, when the first showers of autumn begin to refresh the parched atmosphere.

Plan. The traveller's movements must of course be regulated in accordance with the objects he has in view, and with the time and money at his command. The chief centres of attraction in N. Italy are Milan, Venice, Genoa, and Florence. The following

graphical significance of the Alps, which conceal so new and so strange a world from northern Europe. The luxurious character of the Italian climate, vegetation, and scenery, the soft richness of the language, and the courtly manners of the upper classes all present a striking contrast to the harsher and rougher characteristics of German Switzerland or the Tyrol. On no account, however, should he traverse these passes at night, and he should always inform himself beforehand of the condition of the diligence, and raise an energetic protest against broken windows and similar inconveniences. In spring it is advisable to wear coloured spectacles as a precaution against the dazzling reflection from the extensive snow-fields (p. xxvi).

III. Language.

The time and labour which the traveller has bestowed on the study of Italian at home will be amply repaid as he proceeds on his journey. It is quite possible for persons entirely ignorant of Italian and French to travel through Italy with tolerable comfort; but such travellers cannot conveniently deviate from the ordinary track, and are moreover invariably made to pay '*alla Inglese*' by hotel-keepers and others, i. e. considerably more than the ordinary charges. French is very useful, as the Italians are very partial to that language, and it may suffice for Rome and some of the main routes; but for those who desire the utmost possible freedom, and who dislike being imposed upon, a slight acquaintance with the language of the country is indispensable. †

IV. Passports. Custom-House. Luggage.

Passports, though not required in Italy, are occasionally useful. Registered letters, for example, will not be delivered to strangers, unless they exhibit a passport to prove their identity. The countenance and help of the English and American consuls can, of course, be extended to those persons only who can prove their nationality. In the remote neighbourhoods, too, where the public safety demands a more rigorous supervision, the traveller is sometimes asked for his credentials, but this remark is scarcely necessary in regard to the districts embraced in this volume of the Handbook. The Italian police authorities are generally civil and obliging.

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† A few words on the *pronunciation* may be acceptable to persons unacquainted with the language. *C* before *e* and *i* is pronounced like the English ch; *g* before *e* and *i* like j. Before other vowels *c* and *g* are hard. *Ch* and *gh*, which generally precede *e* or *i*, are hard. *Sc* before *e* or *i* is pronounced like sh; *gn* and *gl* between vowels like nyĭ and lyĭ. The vowels *a*, *e*, *i*, *o*, *u* are pronounced ah, ā, ee, o, oo. — In addressing persons of the educated classes 'Ella' or 'Lei', with the 3rd pers. sing., should always be employed (addressing several at once, 'loro' with the 3rd pers. pl). 'Voi' is used in addressing waiters, drivers, etc., 'tu' by those only who are proficient in the language. 'Voi' is the usual mode of address among the Neapolitans, but is generally regarded as inelegant or discourteous.

ally has the effect of bringing the matter to a speedy adjustment.

Purchases should never be made by the traveller when accompanied by a *valet-de-place*. These individuals, by tacit agreement, receive from the seller at least 10 per cent of the purchase-money, a bonus which of course comes out of the pocket of the purchaser.

The traveller should always be abundantly supplied with copper coin in a country where trifling donations are in constant demand. Drivers, guides, and other persons of the same class invariably expect, and often demand as their right, a gratuity *(buona mano, mancia, da bere, bottiglia, caffè, fumata)* in addition to the hire agreed on, varying according to circumstances from 2-3 sous to a franc or more. The traveller need have no scruple in limiting his donations to the smallest possible sums, as liberality frequently becomes a source of annoyance and embarrassment. Thus, if half-a-franc is bestowed where two sous would have sufficed, the fact speedily becomes known, and the donor is sure to be besieged by numerous other applicants whose demands it is impossible to satisfy.

In Northern Italy the traveller will now find comparatively few causes for complaint, as the system of fixed charges is gradually being introduced at the hotels and the shops. He will generally find the people with whom he comes in contact civil and obliging, and if he has some acquaintance with the language he will rarely meet with attempts at extortion.

VII. Railways.

Northern Italy is now overspread with so complete a network of railways that the traveller will seldom use any other conveyance, except on the Alpine routes and on the lakes. The rate of travelling is very moderate, and the trains are often behind time. The first class carriages are tolerably comfortable, the second are inferior to those of the German railways, and resemble the English and French, while the third class is chiefly frequented by the lower orders. Among the expressions with which the railway-traveller will soon become familiar are — '*pronti*' (ready), '*partenza*' (departure), '*si cambia convoglio*' (change carriages), and '*uscita*' (egress). Smoking compartments are labelled '*pei fumatori*', those for non-smokers '*è vietato di fumare*'. The station-master is called '*capostazione*'.

When about to start from a crowded station, the traveller will find it convenient to have as nearly as possible the exact fare ready before taking tickets. In addition to the fare, a tax of 5 c. is payable on each ticket, and the express fares are 10 per cent higher than the ordinary. It is also very important to be at the station early. The ticket-office at large stations is open 1 hr., at small stations $^1/_4$–$^1/_2$ hr. before the departure of the train. Holders of tickets alone have the right of admission to the waiting-rooms. At the end of the journey tickets are given up at the *uscita*, except in the case of the very large stations, where they are collected before the passengers alight.

Return Tickets *(Biglietti d'andata e ritorno)* may often be advantageously used for short excursions, but they are generally available for one day only. It should also be observed that if the traveller alights at a station short of his destination he forfeits the rest of his ticket for the direction in which he is proceeding. In returning the ticket is not available unless he starts from the end-station for which the ticket was issued.

Within the last few years a system of **Steam Tramways** *(Tramways a Vapore)* has been developed in North Italy, which entirely throws into the shade anything of the kind hitherto attempted in Great Britain or America. The principal centres of this system are Milan and Turin (see pp. 120, 50). These tramways are on the whole of little importance for the tourist, but facilitate a visit to several interesting little towns at some distance from the great railway-routes. The rate of speed attained on these lines is about half that of the ordinary railways. Comp. the *Indicatore Ufficiale.*

VIII. Hotels.

First Class Hotels, comfortably fitted up, are to be found at all the principal resorts of travellers in Northern Italy, most of them having fixed charges: room 2½–5 fr., bougie 75 c. to 1 fr., attendance (exclusive of the 'facchino' and porter) 1 fr., table d'hôte 4–6 fr The charge for dinner does not include wine, which is generally poor and dear. For a prolonged stay an agreement may generally be made with the landlord for pension at a more moderate rate. Visitors are expected to dine at the table d'hôte; otherwise the charge for rooms is apt to be raised. The cuisine is a mixture of French and Italian. The charge for the use of the hotel-omnibus from the station to the hotel is so high (1–1½ fr.), that it is often cheaper to take a cab.

The Second Class Hotels are thoroughly Italian in their arrangements, and are rarely very clean or comfortable. The charges are little more than one-half of the above. They have no table d'hôte, but there is generally a trattoria connected with the house, where refreshments *à la carte*, or a dinner *a prezzo fisso*, may be procured at any hour. These inns will often be found convenient and economical by the *voyageur en garçon*, and the better houses of this class may even be visited by ladies; but the new-comer should, perhaps, frequent hotels of the first class only. As a rule, it is advisable to make enquiries as to charges beforehand. A dinner, for example, at 2–3 fr. may be stipulated for, and in arranging as to the charge for a room the *servizio e candela* should not be forgotten. Exorbitant demands may generally be reduced without difficulty to reasonable limits, and even when no previous agreement has been made an extortionate bill may sometimes be successfully disputed, though not without lively discussion. At the smaller inns a fee of 1 fr. per day is usually divided between the

an early dinner is preferable in summer when the midday heat precludes exertion.

List of the ordinary dishes at the Italian restaurants.

Minestra or *Zuppa*, soup.
Consumè, broth or bouillon.
Zuppa alla Santè, soup with green vegetables and bread.
Gnocchi, small puddings.
Riso con piselli, rice-soup with peas.
Risotto (alla Milanese), a kind of rice pudding (rich).
Maccaroni al burro, with butter; *al pomidoro*, with tomatas.
Manzo, boiled beef.
Fritto, *una Frittura*, fried meat.
Frittata, omelette.
Arrosto, roasted meat.
Arrosto di vitello, or *di mongana*, roast-veal.
Bistecca, beefsteak.
Cosciotto, loin.
Testa di vitello, calf's head.
Fégàto di vitello, calf's liver.
Bracciolatta di vitello, veal-cutlet.
Costoletta alla minuta, veal-cutlet with calves' ears and truffles.
Ragaloppe, veal-cutlet with bread-crumbs.
Patate, potatoes.
Quaglia, quail.
Tordo, field-fare.
Lodòla, lark.
Sfoglia, a kind of sole.
Principi alla tavola, or *piattini*, hot relishes.
Funghi, mushrooms (often too rich).
Prosciutto, ham.
Salàmi, sausage.
Pollo, or *pollastro*, fowl.
Potaggio di pollo, chicken-fricassée.
Gallinaccio, turkey
Umido, meat with sauce.
Stufatino, ragout.
Erbe, vegetables.
Carciofi, artichokes.
Piselli, peas.
Lenticchie, lentils.
Cavoli fiori, cauliflower.
Fave, beans.
Fagiuolini, *Corneti*, French beans.
Mostarda, simple mustard.
Senape, hot mustard.
Ostriche, oysters (good in winter only).
Frutta, fruit-desert.
Crostata di frutti, fruit-tart.
Crostata di pasta sfoglia, a kind of pastry.
Fragole, strawberries.
Pera, pear.
Mele, apples.
Persiche, peaches.
Uva, bunch of grapes.
Limone, lemon.
Arancio or *portogallo*, orange.
Finocchio, root of fennel.
Pane francese, bread made with yeast (the Italian is made without).
Formaggio, *cacio*, cheese.

Wine (*nero* or *rosso*, red; *bianco*, white; *dolce*, sweet; *asciutto*, dry; *del paese*, wine of the country) is usually supplied in bottles one-half or one-fifth of a litre (*un mezzo litro*, *un quinto* or *bicchiere*). Wines of a better quality are sold in ordinary quarts and pints. Comp. p. 576.

Cafés are frequented for breakfast and lunch, and in the evening by numerous consumers of ices.

Caffè nero, or coffee without milk, is usually drunk (15-25 c. per cup). *Caffè latte* is coffee mixed with milk before served (20-30 c.); or *caffè e latte*, i. e. with the milk served separately, may be preferred (35-40 c.). *Mischio*, a mixture of coffee and chocolate (20-25 c.), is considered wholesome and nutritious.

The usual viands for lunch are ham, sausages, cutlets, beefsteaks, and eggs (*uova da bere*, soft; *toste*, hard; *uova al piatto*, fried).

Ices (*sorbetto* or *gelato*) of every possible variety are supplied at the cafés at 30-80 c. per portion; or half a portion (*mezzo*) may be ordered. *Granita*, or half-frozen ice (*limonata*, of lemons; *aranciata*, of oranges), is much in vogue in the forenoon. The waiters, who expect a sou or more, according to the amount of the payment, are apt to be inaccurate in changing money.

The principal Parisian newspapers are to be found at all the larger cafés, English rarely.

Cigars in Italy are a monopoly of Government, and bad. The prices of the home-made cigars (*Sceiti Romani*, *Virginias*, *Vevays*,

while the boxes and sometimes the stalls *(scanni chiusi, sedie chiuse, poltrone*, or *posti distinti)* are frequented by ladies. A box *(palco)*

must always be secured in advance. — A visit to some of the smaller theatres, where dramas and comedies are acted, is recommended for the sake of accustoming the ear to the language. Performances in summer take place in the open air, in which case smoking is allowed. — The theatre is the usual evening-resort of the Italians, who seldom observe strict silence during the performance of the orchestra. The instrumental music is rarely good.

XI. Post Office. Telegraph.

Letters (whether '*poste restante*', Italian '*ferma in posta*', or to the traveller's hotel) should be addressed very distinctly, and the name of the place should be in Italian. When asking for letters the traveller should present his visiting-card instead of giving his name orally. Postage-stamps *(francobolli)* are sold at the post-offices and at many of the tobacco-shops. — Letters of 15 grammes ($^1/_2$ oz., about the weight of three sous) to any of the states included in the postal union (now comprising the whole of Europe) 25 c.; post-card (*cartolina postale;* for foreign countries, *per l'estero*) 10 c.; book-packets *(stampe sotto fascia)* 5 c. per 50 gr.; registration-fee *(raccomandazione)* 25 c.

Letters by town-post 5 c.; throughout the kingdom of Italy 20 c. prepaid, or 30 c. unpaid. Post-card 10 c., with card for answer attached 15 c. Book-packets, 20 c. per 40 grammes ($1^1/_3$ oz.).

In the larger towns the post-office is open daily from 9 a.m. to 10 p.m. (also on Sundays and holidays); in smaller places it is generally closed in the middle of the day for two or three hours.

Telegrams. For telegrams to foreign countries the following rate per word is charged in addition to an initial payment of 1 fr.: Great Britain 39 c., France 14, Germany 18, Switzerland 6-14, Austria 6-24, Belgium 19, Denmark 23, Russia 49, Sweden 38, Norway 36 c. To America from $3^3/_4$ fr. per word upwards, according to the state. — Within the kingdom of Italy, 15 words 1 fr., each additional word 50 c.; telegrams with special haste *(telegrammi urgenti)*, which take precedence of all others, may be sent at thrice the above rates.

XII. Climate. Winter Stations. Seaside Resorts. Health.

by Dr. Hermann Reimer.

It is a common error on the part of those who visit Italy for the first time to believe that beyond the Alps the skies are always blue and the breezes always balmy. It is true that the traveller who has crossed the Splügen, the Brenner, or the St. Gotthard in winter, and finds himself in the district of the N. Italian lakes, cannot fail to remark what an admirable barrier against the wind is afforded by the central chain of the Alps. The average winter-temperature here is 37-40° Fahr. as compared with 28-32° on the N. side of the

It would, however, be a mistake to suppose that this strip of coast is entirely free from wind. The rapid heating and cooling of the strand produces numerous light breezes, while the rarefaction of the masses of air by the strength of the sun gives rise to strong currents rushing in from the E. and W to supply the vacuum. The most notorious of these coast-winds is the *Mistral*, which is at its worst at Avignon (p. 11) and other places in the Rhone Valley, where it may be said without exaggeration to blow on one of every two days. As a rule this wind lasts for a period of 3-17 days at a time, rising at about 10 a.m. and subsiding at sunset; and each such period is generally followed by an interval of calm and fine weather. As the Mistral sweeps the coast from W. to E. it gradually loses its strength, so that at San Remo, for instance, it is much less violent than at Cannes or Hyères. The N.E. wind on the contrary is much stronger in Alassio and San Remo than on the coast of Provence. The *Scirocco* as known on the Ligurian coast is by no means the dry and parching wind experienced in Sicily and even at Rome; passing as it does over immense tracts of sea it is generally charged with moisture and is often followed by rain.

The prevalent belief that the Riviera has a moist climate, on account of its proximity to the sea, is natural but erroneous. The atmosphere, on the contrary, is rather dry, especially in the W. half of it, while the humidity rapidly increases as we approach the Riviera di Levante. The same holds good of the rainfall. While *Nice* has 36 rainy days between November and April, *Mentone* has 44, *Nervi* 54, and *Pisa* 63. The average number of rainy days during the three winter months in the Riviera is 16. Snow is rarely seen; it falls perhaps once or twice in the course of the winter, but generally lies only for a few hours, while many years pass without the appearance of a single snow-flake. Fogs are very rare on the Ligurian coast; but a heavy dew-fall in the evening is the rule. In comparison with the Cisalpine districts, the Riviera enjoys a very high proportion of bright, sunny weather.

The mildness of the climate of the Riviera requires, perhaps, no better proof than its rich southern vegetation. The *Olive*, which is already found in the neighbourhood of the N. Italian lakes, here attains great luxuriance, while the *Eucalyptus globulus* (which grows rapidly and to an astonishing height), the *Orange*, the *Lemon*, and a large variety of *Palms* also flourish.

The geological character of the Riviera is also of sanitary significance. The prevailing formation is limestone, which absorbs the sun's rays with remarkable rapidity and radiates it with equal speed, thus forming an important factor in making the most of the winter-sunshine. On account of its softness it is also extensively used for road-making, and causes the notorious dust of the Riviera, which forms the chief objection to a region frequented by so many persons with weak lungs. The authorities of the various health-resorts,

Good opportunities for sea-bathing are offered at many points on the Mediterranean coast of N. Italy, such as *Cannes*, *Nice*, *Alassio*, *Savona*, *Pegli*, *Spezia*, *Viareggio*, and *Venice*. The Mediterranean is almost tideless; it contains about 41 per cent of common salt, a considerably higher proportion than the Atlantic; its average temperature during the bathing-season is 71° Fahr. The bathing-season on the Ligurian coast begins in April, or at latest in May, and lasts till November, being thus much longer than the season at any English seaside-resort.

Most travellers must in some degree alter their mode of living whilst in Italy, without however implicitly adopting the Italian style. Inhabitants of more northern countries generally become unusually susceptible to cold in Italy, and therefore should not omit to be well supplied with warm clothing for the winter. Woollen underclothing is especially to be recommended. A plaid should be carried to neutralise the often considerable difference of temperature between the sunshine and the shade. In visiting picture-galleries or churches on warm days it is advisable to drive thither and walk back, as otherwise the visitor enters the cool building in a heated state and has afterwards no opportunity of regaining the desirable temperature through exercise. Exposure to the summer-sun should be avoided as much as possible. According to a Roman proverb, dogs and foreigners (Inglesi) alone walk in the sun, Christians in the shade. Umbrellas, or spectacles of coloured glass (grey, concave glasses to protect the whole eye are best), may be used with advantage. Blue veils are recommended to ladies. Repose during the hottest hours is advisable, and a moderate siesta is often refreshing.

Great care should also be taken in the selection of an apartment. Carpets and stoves are indispensable in winter. A southern aspect in winter is an absolute essential for delicate persons, and highly desirable for the robust The visitor should see that all the doors and windows close satisfactorily Windows should be closed at night.

Health. English and German medical men are to be met with in the larger cities, and as already mentioned in most of the wintering-stations of the Riviera The Italian therapeutic art does not enjoy a very high reputation in the rest of Europe. English and German chemists, where available, are recommended in preference to the Italian, whose drugs are at once dearer and of poorer quality. Foreigners frequently suffer from diarrhœa in Italy, which is generally occasioned by the unwonted heat. The homœopathic tincture of camphor may be mentioned as a remedy, but regulated diet and thorough repose are the chief desiderata.

Italian Art.

A Historical Sketch by Professor A. Springer.

One of the primary objects of the enlightened traveller in Italy is usually to form some acquaintance with its treasures of art. Even those whose usual avocations are of the most prosaic nature unconsciously become admirers of poetry and art in Italy. The traveller here finds them so interwoven with scenes of everyday life, that he encounters their influence at every step, and involuntarily becomes susceptible to their power. A single visit can hardly suffice to enable any one justly to appreciate the numerous works of art he meets with in the course of his tour, nor can a guide-book teach him to fathom the mysterious depths of Italian creative genius, the past history of which is particularly attractive; but the perusal of a few remarks on this subject will be found materially to enhance the pleasure and facilitate the researches of even the most unpretending lover of art. Works of the highest class, the most perfect creations of genius, lose nothing of their charm by being pointed out as specimens of the best period of art; while those of inferior merit are invested with far higher interest when they are shown to be necessary links in the chain of development, and when, on comparison with earlier or later works, their relative defects or superiority are recognised. The following observations, therefore, will hardly be deemed out of place in a work designed to aid the traveller in deriving the greatest possible amount of enjoyment and instruction from his sojourn in Italy.

Introductory.

The two great epochs in the history of art which principally arrest the attention are those of *Classic Antiquity*, and of the 16th century, the culminating period of the so-called *Renaissance*. The intervening space of more than a thousand years is usually, with much unfairness, almost entirely ignored; for this interval not only continues to exhibit vestiges of the first epoch, but gradually paves the way for the second. It is a common error to suppose that in Italy alone the character of ancient art can be thoroughly appreciated. This idea dates from the period when no precise distinction was made between Greek and Roman art, when the connection of the former with a particular land and nation, and the tendency of the latter to pursue an independent course were alike overlooked. Now, however, that we are acquainted with more numerous Greek originals, and have acquired a

Classic and Renaissance Periods.

deeper insight into the development of Hellenic art, an indiscriminate confusion of Greek and Roman styles is no longer to be apprehended. We are now well aware that the highest perfection of ancient architecture is realised in the HELLENIC temple alone. The Doric order, in which majestic gravity is expressed by massive proportions and symmetrical decoration, and the Ionic structure, with its lighter and more graceful character, exhibit a creative spirit entirely different from that manifested in the sumptuous Roman edifices. Again, the most valuable collection of ancient sculptures in Italy is incapable of affording so admirable an insight into the development of Greek art as the sculptures of the Parthenon and other fragments of Greek temple-architecture preserved in the British Museum. But, while instruction is afforded more abundantly by other than Italian sources, ancient art is perhaps thoroughly admired in Italy alone, where works of art encounter the eye with more appropriate adjuncts, and where climate, scenery, and people materially contribute to intensify their impressiveness. As long as a visit to Greece and Asia Minor is within the reach of comparatively few travellers, a sojourn in Italy may be recommended as best calculated to afford instruction with respect to the growth of ancient art. An additional facility, moreover, is afforded by the circumstance, that in accordance with an admirable custom of classic antiquity the once perfected type of a plastic figure was not again arbitrarily abandoned, but rigidly adhered to, and continually reproduced. Thus in numerous cases, where the more ancient Greek original had been lost, it was preserved in subsequent copies; and even in the works of the Roman imperial age Hellenic creative talent is still reflected.

GREEK AND ROMAN STYLES DISTINGUISHED.

This supremacy of Greek intellect in Italy was established in a twofold manner. In the first place Greek colonists introduced their ancient native style into their new homes. This is proved by the existence of several Doric temples in Sicily, such as those of *Selinunto* (but not all dating from the same period), and the ruined temples at *Syracuse*, *Girgenti*, and *Segesta*. On the mainland the so-called Temple of Neptune at *Pæstum*, as well as the ruins at *Metapontum*, are striking examples of the fully developed elegance and grandeur of the Doric order. But, in the second place, the art of the Greeks did not attain its universal supremacy in Italy till a later period, when Hellas, nationally ruined, had learned to obey the dictates of her mighty conqueror, and the Romans had begun to combine with their political superiority the refinements of more advanced culture. The ancient scenes of artistic activity in Greece (Athens for example) became re-peopled at the cost of Rome; Greek works of art and Greek artists were introduced into Italy; and ostentatious pride in the magnificence of booty acquired by victory led by an easy transition to a taste for such objects. To surround themselves with artistic decoration thus

GREEK SUPREMACY IN ART.

gradually became the universal custom of the Romans, and the foundation of public monuments came to be regarded as an indispensable duty of government.

Although the Roman works of art of the imperial epoch are deficient in originality compared with the Greek, yet their authors never degenerate into mere copyists, or entirely renounce independent effort. This remark applies especially to their ARCHITECTURE. Independently of the Greeks, the ancient Italian nations, and with them the Romans, had acquired a knowledge of stone-cutting, and discovered the method of constructing arches and vaulting. With this technically and scientifically important art they aimed at combining Greek forms, the column supporting the entablature. The sphere of architecture was then gradually extended. One of the chief requirements was now to construct edifices with spacious interiors, and several stories in height. No precise model was afforded by Greek architecture, and yet the current Greek forms appeared too beautiful to be lightly disregarded. The Romans therefore preferred to combine them with the arch-principle, and apply this combination to their new architectural designs. The individuality of the Greek orders, and their originally unalterable coherence were thereby sacrificed, and divested of much of their importance; that which once possessed a definite organic significance frequently assumed a superficial and decorative character; but the aggregate effect is always imposing, the skill in blending contrasts, and the directing taste admirable. The lofty gravity of the *Doric Style*† must not be sought for at Rome. The Doric

ROMAN ARCHITECTURE.

† Those unacquainted with architecture will easily learn to distinguish the different Greek styles. In the Doric the shafts of the columns (without bases) rest immediately on the common pavement, in the Ionic they are separated from it by bases. The flutings of the Doric column immediately adjoin each other, being separated by a sharp ridge, while those of the Ionic are disposed in pairs, separated by broad unfluted intervening spaces. The Doric capital, expanding towards the summit, somewhat resembles a crown of leaves, and was in fact originally adorned with painted representations of wreaths; the Ionic capital is distinguished by the volutes (or scrolls) projecting on either side, which may be regarded rather as an appropriate covering of the capital than as the capital itself. The entablature over the columns begins in the Doric style with the simple, in the Ionic with the threefold architrave; above which in the Doric order are the metopes (originally openings, subsequently receding panels) and triglyphs (tablets with two angular grooves in front, and a half groove at each end, resembling extremities of beams), and in the Ionic the frieze with its sculptured enrichments. In the temples of both orders the front culminates in a pediment. The so called Tuscan, or early Italian column, approaching most nearly to the Doric, exhibits no decided distinctive marks; the Corinthian, with the rich capital formed of acanthus leaves, is essentially of a decorative character only. The following technical terms should also be observed. Temples in which the columns are on both sides enclosed by the projecting walls are termed 'in antis' (antæ or and pilasters); those which have one extremity only adorned by columns, prostyle; those with an additional pediment at the back, supported by columns, amphiprostyle; those entirely surrounded by columns, peripteral. In some temples it was imperative

column in the hands of Roman architects lost the finest features of its original character, and was at length entirely disused. The Ionic column also, and corresponding entablature, were regarded with less favour than those of the Corinthian order, the sumptuousness of which was more congenial to the artistic taste of the Romans. As the column in Roman architecture was no longer destined exclusively to support a superstructure, but formed a projecting portion of the wall, or was of a purely ornamental character, the most ornate forms were the most sought after. The graceful Corinthian capital, consisting of slightly drooping acanthus-leaves, was at length regarded as insufficiently enriched, and was superseded by the so-called Roman capital (first used in the arch of Titus), a union of the Corinthian and Ionic. An impartial judgment respecting Roman architecture cannot, however, be formed from a minute inspection of the individual columns, nor is the highest rank in importance to be assigned to the Roman temples, which, owing to the different (projecting) construction of their roofs, are excluded from comparison with the Greek. Attention must be directed to the several-storied structures, in which the tasteful ascending gradation of the component parts, from the more massive (Doric) to the lighter (Corinthian), chiefly arrests the eye; and the vast and artistically vaulted interiors, as well as the structures of a merely decorative description, must also be examined, in order that the chief merits of Roman art may be understood. In the use of columns in front of closed walls (e. g. as members of a façade), in the construction of domes above circular interiors, and of cylindrical and groined vaulting over oblong spaces, the Roman edifices have served as models to posterity, and the imitations have often fallen short of the originals.

It is true that in the districts to which this volume of the Handbook is devoted, the splendour and beauty of ancient art is not so prominently illustrated as in Rome or S. Italy. Nevertheless N. Italy also contains many interesting relics of Roman architecture (such as the Amphitheatre at *Verona*, the Triumphal Arches at *Aosta* and *Susa*, etc.), and though the smaller local collections of Lombardy and Tuscany may not detain the traveller long, he will undoubtedly find ample food for his admiration in the magnificent antique sculptures at Florence (the *Niobe Group*, the *Apollino*, the formerly over-rated *Medicean Venus*, etc.). — Upper Italy and Tus-

that the image of the god erected in the cella should be exposed to the rays of the sun. In this case an aperture was left in the ceiling and roof, and such temples were termed hypæthral. Temples are also named tetrastyle, hexastyle, octastyle, etc. according to the number of columns at each end. — A most attractive study is that of architectural mouldings and enrichments, and of those constituent members which respectively indicate superincumbent weight, or a free and independent existence. Research in these matters will enable the traveller more fully to appreciate the strict harmony of ancient architecture.

very Christian churches possessed anything beyond the mere
name in common with those of the Roman fora. The latter struc-

tures, which are proved to have existed in most of the towns of the Roman empire, and served as courts of judicature and public assembly-halls, differ essentially in their origin and form from the churches of the Christians. The forensic basilicas were neither fitted up for the purposes of Christian worship, nor did they, or the heathen temples, serve as models for the construction of Christian churches. The latter are rather to be regarded as extensions of the private dwelling-houses of the Romans, where the first assemblies of the community were held, and the component parts of which were reproduced in ecclesiastical edifices. The church, however, was by no means a servile imitation of the house, but a free development from it, of which the following became the established type. A small portico borne by columns leads to the anterior court (atrium), surrounded by colonnades and provided with a fountain (cantharus) in the centre; the eastern colonnade is the approach to the interior of the church, which usually consisted of a nave and two aisles, the latter lower than the former, and separated from it by two rows of columns, the whole terminating in a semicircle (apsis). In front of the apse there was sometimes a transverse space (transept); the altar, surmounted by a columnar structure, occupied a detached position in the apse; the space in front of it, bounded by cancelli or railings, was destined for the choir of officiating priests, and contained the two pulpits (ambones) where the gospel and epistles were read. Unlike the ancient temples, the early Christian basilicas exhibit a neglect of external architecture, the chief importance being attached to the interior, the decorations of which, however, especially in early mediæval times, were often procured by plundering the ancient Roman edifices, and transferring the spoil to the churches with little regard to harmony of style and material. The most appropriate ornaments of the churches were the metallic objects, such as crosses and lustres, and the tapestry bestowed on them by papal piety; while the chief decoration of the walls consisted of mosaics, especially those covering the background of the apse and the 'triumphal' arch which separates the apse from the nave. The mosaics, as far at least as the material was concerned, were of a sterling monumental character, and contributed to give rise to a new style of pictorial art; in them ancient tradition was for the first time abandoned, and the harsh and austere style erroneously termed Byzantine gradually introduced.

Christian art originated at Rome, but its development was actively promoted in other Italian districts, especially at Ravenna, where during the Ostrogothic supremacy (493-552), as well as under the succeeding Byzantine empire, architecture was zealously cultivated. The basilica-type was there more highly matured, the external architecture enlivened by low arches and projecting buttresses, and the capitals of the columns in the interior appropriately moulded with reference to the superincum-

Byzantine Style.

underwent an independent and unbiassed development, and never entirely abandoned its ancient principles. A considerable interval indeed elapsed before the fusion of the original inhabitants with the early mediæval immigrants was complete, before the aggregate of different tribes, languages, customs, and ideas became blended into a single nationality, and before the people attained sufficient concentration and independence of spirit to devote themselves successfully to the cultivation of art. Unproductive in the province of art as this early period is, yet an entire departure from native tradition, or a serious conflict of the latter with extraneous innovation never took place. It may be admitted, that in the massive columns and cumbrous capitals of the churches of Upper Italy, and in the art of vaulting which was developed here at an early period, symptoms of the Germanic character of the inhabitants are manifested, and that in the Lower Italian and especially Sicilian structures, traces of Arabian and Norman influence are unmistakable. In the essentials, however, the foreigners continue to be the recipients; the might of ancient tradition, and the national idea of form could not be repressed or superseded.

Romanesque Style.

About the middle of the 11th century a zealous and promising artistic movement took place in Italy, and the seeds were sown which three or four centuries later yielded so luxuriant a growth. As yet nothing was matured, nothing completed, the aim was obscure, the resources insufficient; meanwhile architecture alone satisfied artistic requirements, the attempts at painting and sculpture being barbarous in the extreme, these, however, were the germs of the subsequent development of art observable as early as the 11th and 12th centuries. This has been aptly designated the Romanesque period (11th-13th cent.), and the then prevalent forms of art the **Romanesque Style.** As the Romance languages, notwithstanding alterations, additions, and corruptions, maintain their filial relation to the language of the Romans, so Romanesque art, in spite of its rude and barbarous aspect, reveals its immediate descent from the art of that people. The Tuscan towns were the principal scene of the prosecution of mediæval art. There an industrial population gradually arose, treasures of commerce were collected, independent views of life were acquired in active party-conflicts, loftier common interests became interwoven with those of private life, and education entered a broader and more enlightened track; and thus a taste for art also was awakened, and æsthetic perception developed itself. When Italian architecture of the Romanesque period is examined, the difference between its character and that of contemporaneous northern works is at once apparent. In the latter the principal aim is perfection in the construction of vaulting. French, English, and German churches are unquestionably the more organically conceived, the individual

and the rows of columns on its façade. To the same period also belong the neighbouring Leaning Tower and the Baptistery. The

churches of *Lucca* are copies of those at Pisa. Those of *Florence*, however, such as the octagonal, dome-covered baptistery and the church of S. Miniato al Monte, exhibit an independent style.

Gothic Style.

The position occupied by Italy with regard to Gothic architecture is thus rendered obvious. She could not entirely ignore its influence, although incapable of according an unconditional reception to this, the highest development of vault-architecture. Gothic was introduced into Italy in a mature and perfected condition. It did not of necessity, as in France, develop itself from the earlier (Romanesque) style, its progress cannot be traced step by step; it was imported by foreign architects (practised at Assisi by the German master Jacob), and adopted as being in consonance with the tendency of the age; it found numerous admirers among the mendicant orders of monks and the humbler classes of citizens, but could never quite disengage itself from Italianising influences. It was so far transformed that the constructive constituents of Gothic are degraded to a decorative office, and the national taste thus became reconciled to it. The cathedral of *Milan* cannot be regarded as a fair specimen of Italian Gothic, but this style must rather be sought for in the mediæval cathedrals of *Florence*, *Siena*, *Orvieto*, in the church of S. Petronio at *Bologna*, and in numerous secular edifices, such as the Loggia dei Lanzi at Florence, the communal palaces of mediæval Italian towns, and the palaces of *Venice*. An acquaintance with true Gothic construction, so contracted notwithstanding all its apparent richness, so exclusively adapted to practical requirements, can certainly not be acquired from those cathedrals. The spacious interior, inviting, as it were, to calm enjoyment, while the cathedrals of the north seem to produce a sense of oppression, the predominance of horizontal lines, the playful application of pointed arches and gables, of finials and canopies, prove that an organic coherence of the different architectural distinguishing members was here but little considered. The characteristics of Gothic architecture, the towers immediately connected with the façade, and the prominent flying buttresses are frequently wanting in Italian Gothic edifices, — whether to their disadvantage, it may be doubted. It is not so much the sumptuousness of the materials which disposes the spectator to pronounce a lenient judgment, as a feeling that Italian architects pursued the only course by which the Gothic style could be reconciled with the atmosphere and light, the climate and natural features of Italy. Gothic lost much of its peculiar character in Italy, but by these deviations from the customary type it there became capable of being nationalised, especially as at the same period the other branches of art also aimed at a greater degree of nationality, and entered into a new combination with the fundamental trait of the Italian character, that of retrospective adherence to the antique.

ful and the expressiveness of his figures, to his merited rank. Giotto, however, is fully entitled to rank in the highest class. The amateur, who before entering Italy has become acquainted with Giotto from insignificant easel-pictures only, often arbitrarily attributed to this master, and even in Italy itself encounters little else than obliquely drawn eyes, clumsy features, and cumbrous masses of drapery as characteristics of his style, will regard Giotto's reputation as ill-founded. He will be at a loss to comprehend why Giotto is regarded as the inaugurator of a new era of art, and why the name of the old Florentine master is only second in popularity to that of Raphael. The fact is that Giotto's celebrity is not due to any single perfect work of art. His indefatigable energy in different spheres of art, the enthusiasm which he kindled in every direction, and the development for which he paved the way, must be taken into consideration, in order that his place in history may be understood. Even when, in consonance with the poetical sentiments of his age, he embodies allegorical conceptions, as poverty, chastity, obedience, or displays to us a ship as an emblem of the Church of Christ, he shows a masterly acquaintance with the art of converting what is perhaps in itself an ungrateful idea into a speaking, life-like scene. Giotto is an adept in narration, in imparting a faithful reality to his compositions. The individual figures in his pictures may fail to satisfy the expectations, and even earlier masters, such as Duccio, may have surpassed him in execution, but intelligibility of movement and dramatic effect were first naturalised in art by Giotto This is partly attributable to the luminous colouring employed by him instead of the dark and heavy tones of his predecessors, enabling him to impart the proper expression to his artistic and novel conceptions. On these grounds therefore Giotto, so versatile and so active in the most extended spheres, was accounted the purest type of his century, and succeeding generations founded a regular school of art in his name. As in the case of all the earlier Italian painters, so in that of Giotto and his successors, an opinion of their true merits can be formed from their mural paintings alone. The intimate connection of the picture with the architecture, of which it constituted the living ornament, compelled artists to study the rules of symmetry and harmonious composition, developed their sense of style, and, as extensive spaces were placed at their disposal, admitted of broad and unshackled delineation. Almost every church in Florence boasted of specimens of art in the style of Giotto, and almost every town in Central Italy in the 14th century practised some branch of art akin to Giotto's. The most valuable works of this style are preserved in the churches of *S. Croce* (especially the choir-chapels) and *S. Maria Novella* at Florence. Beyond the precincts of the Tuscan capital the finest works of Giotto are to be found at *Assisi*

Giotto's Influence.

naissance the position of the artist with regard to his work and

the nature and aspect of the latter are changed. The education and taste of the individual leave a more marked impress on the work of the author than was ever before the case; his creations are pre-eminently the reflection of his intellect; his alone is the responsibility, his the reward of success or the mortification of failure. Artists now seek to attain celebrity, they desire their works to be examined and judged as testimonials of their personal endowments. Mere technical skill by no means satisfies them, although they are far from despising the drudgery of a handicraft (many of the most eminent quattrocentists having received the rudiments of their education in the workshop of a goldsmith), the exclusive pursuit of a single sphere of art is regarded by them as an indication of intellectual poverty, and they aim at mastering the principles of each different branch. They work simultaneously as painters and sculptors, and when they devote themselves to architecture, it is deemed nothing unwonted or anomalous. A comprehensive and versatile education, united with refined personal sentiments, forms their loftiest aim. This they attain in but few instances, but that they eagerly aspired to it is proved by the biography of the illustrious Leon Battista Alberti, who is entitled to the same rank in the 15th century as Leonardo da Vinci in the 16th. Rationally educated, physically and morally healthy, keenly alive to the calm enjoyments of life, and possessing clearly defined ideas and decided tastes, the Renaissance artists necessarily regarded nature and her artistic embodiment with different views from their predecessors. A fresh and joyous love of nature seems to pervade the whole of this period. She not only afforded an unbounded field to the scientific, but artists also strove to approach her at first by a careful study of her various phenomena. Anatomy, geometry, perspective, and the study of drapery and colour are zealously pursued and practically applied. External truth, fidelity to nature, and a correct rendering of real life in its minutest details are among the necessary qualities in a perfect work. The realism of the representation is, however, only the basis for the expression of life-like character and present enjoyment. The earlier artists of the Renaissance rarely exhibit partiality for pathetic scenes, or events which awaken painful emotions and turbulent passions, and when such incidents are represented, they are apt to be somewhat exaggerated. The preference of these masters obviously inclines to cheerful and joyous subjects. In the works of the 15th century strict faithfulness, in an objective sense, must not be looked for. Whether the topic be derived from the Old or the New Testament, from history or fable, it is always transplanted to the immediate present, and adorned with the colours of actual life. Thus Florentines of the genuine national type are represented as surrounding the patriarchs, visiting Elizabeth after the birth of her son, or witnessing the miracles of Christ. This transference of remote events to the present bears a

Fidelity of the Renaissance Artists to Nature.

course to be inferred from the veneration for the ancient gods shown during the humanistic period; belief in the Olympian gods was extinct; but just because no devotional feeling was intermingled, because the forms could only receive life from creative imagination, did they exercise so powerful an influence on the Italian masters. The importance of mythological characters being wholly due to the perfect beauty of their forms, they could not fail on this account pre-eminently to recommend themselves to Renaissance artists.

CHARACTERISTICS OF RENAISSANCE ARCHITECTURE.

These remarks will, it is hoped, convey to the reader a general idea of the character of the Renaissance. Those who examine the architectural works of the 15th or 16th century should refrain from marring their enjoyment by the not altogether justifiable reflection, that in the Renaissance style no new system was invented, as the architects merely employed the ancient elements, and adhered principally to tradition in their constructive principles and selection of component parts. Notwithstanding the apparent want of organisation, however, great beauty of form, the outcome of the most exuberant imagination, will be observed in all these structures.

Throughout the diversified stages of development of the succeeding styles of Renaissance architecture, felicity of proportion is invariably the aim of all the great masters. To appreciate their success in this aim should also be regarded as the principal task of the spectator, who with this object in view will do well to compare a Gothic with a Renaissance structure. This comparison will prove to him that harmony of proportion is not the only effective element in architecture; for, especially in the cathedrals of Germany, the exclusively vertical tendency, the attention to form without regard to measure, the violation of precepts of rhythm, and a disregard of proportion and the proper ratio of the open to the closed cannot fail to strike the eye. Even the unskilled amateur will thus be convinced of the abrupt contrast between the mediæval and the Renaissance styles. Thus prepared, he may, for example, proceed to inspect the *Pitti Palace* at Florence, which, undecorated and unorganised as it is, would scarcely be distinguishable from a rude pile of stones, if a judgment were formed from the mere description. The artistic charm consists in the simplicity of the mass, the justness of proportion in the elevation of the stories, and the tasteful adjustment of the windows in the vast surface of the façade. That the architects thoroughly understood the æsthetical effect of symmetrical proportions is proved by the mode of construction adopted in the somewhat more recent Florentine palaces, in which the roughly hewn blocks (rustica) in the successive stories recede in gradations, and by their careful experiments as to whether the cornice surmounting the structure should bear reference to the highest story, or to the entire façade. The same bias manifests itself in Bramante's imagination. The *Cancelleria* is justly

The visitor to *Venice* will have an opportunity of tracing within a very limited space the progress of Renaissance architecture. The church of *S. Zaccaria* is an example of early Renaissance still in conflict with Gothic, while the richly coloured church of *S. Maria dei Miracoli* and the *Scuola di S. Marco* exhibit the style in its perfection. Foremost among the architects of Venice must be mentioned the *Lombardi*, to whom most of the Venetian buildings of the 15th cent. are attributed, but we shall afterwards advert to the farther progress of Venetian architecture (p. xlv). One of the most famous architects of N. Italy was FRA GIOCONDO of *Verona*, a monk, philologist (the discoverer of the letters of the younger Pliny), a botanist, an engineer, and a thoroughly well trained architect, who at a very advanced age, after the death of Bramante, was summoned to Rome to superintend the building of St. Peter's.

Examples of early Renaissance architecture abound in the towns of Tuscany. At *Florence*, the scene of FILIPPO BRUNELLESCHI'S labours (1379-1446), the attention is chiefly arrested by the church of *S. Lorenzo* (1420), with its two sacristies (the earlier by Brunelleschi, the later by Michael Angelo, which it is interesting to compare), while the small *Cappella dei Pazzi* near *S. Croce* is also noticeable. The *Palazzo Rucellai* is also important as showing the combination of pilasters with 'rustica', the greatest advance achieved by the early Renaissance. *Siena*, with its numerous palaces, *Pienza*, the model of a Renaissance town, and *Urbino* also afford excellent examples of the art of the Quattrocentists, but are beyond the limits of the present volume. While all these different edifices possess many features in common, they may be classed in a number of groups, differing in material and various other characteristics, and entirely relieving them from any reproach of monotony.

The early Renaissance is succeeded by BRAMANTE'S epoch (1444-1514), with which began the golden age of symmetrical construction. With a wise economy the mere decorative portions were circumscribed, while greater significance and more marked expression were imparted to the true constituents of the structure, the real exponents of the architectural design. The works of the Bramantine era are less graceful and attractive than those of their predecessors, but superior in their well defined, lofty simplicity and finished character. Had the *Church of St. Peter* been completed in the form originally designed by Bramante, we could have pronounced a more decided opinion as to the ideal of the church-architecture of the Renaissance. The circumstance that the grandest work of this style has been subjected to the most varied alterations (and vastness of dimensions was the principal aim of the architects) teaches us to refrain from the indiscriminate blame which so commonly falls to the lot of Renaissance churches. It must at least be admitted that the favourite form of a Greek cross with rounded extremities, crowned by a dome, possesses concentrated

ZENITH OF THE RENAISSANCE.

Biblioteca (in the Piazzetta) of Sansovino over the new Procuratie of Scamozzi, although the two edifices exactly correspond in many respects, have made great progress towards an accurate insight into the architecture of the Renaissance.

Minor Works of Art.

Much, however, would be lost by the traveller who devoted his attention exclusively to the master-works which have been extolled from time immemorial, or solely to the great monumental structures. As even the insignificant vases (*majoliche*, manufactured at Pesaro, Urbino, Gubbio, and Castel-Durante) testify to the taste of the Italians, their partiality for classical models, and their enthusiasm for purity of form, so also in inferior works, some of which fall within the province of a mere handicraft, the peculiar beauties of the Renaissance style are often detected, and charming specimens of architecture are sometimes discovered in remote corners of Italian towns. Nor must the vast domain of decorative sculpture be disregarded, as such works, whether in metal, stone, or stucco, inlaid or carved wood *(intarsia)*, often verge on the sphere of architecture in their designs, drawing, and style of enrichment.

Sculpture of the Renaissance.

On the whole it may be asserted that the architecture of the Renaissance, which in obedience to the requirements of modern life manifests its greatest excellence in secular structures, cannot fail to gratify the taste of the most superficial observer. With the sculpture of the same period, however, the case is different. The Italian architecture of the 15th and 16th centuries still possesses a practical value and is frequently imitated at the present day; and painting undoubtedly attained its highest consummation at the same period; but the sculpture of the Renaissance does not appear to us worthy of revival, and indeed cannot compete with that of antiquity. Yet the plastic art, far from enjoying a lower degree of favour, was rather viewed by the artists of that age as the proper centre of their sphere of activity. Sculpture was the first art in Italy which was launched into the stream of the Renaissance, in its development it was ever a step in advance of the other arts, and in the popular opinion possessed the advantage of most clearly embodying the current ideas of the age, and of affording the most brilliant evidence of the re-awakened love of art. Owing probably to the closeness of the connection between the plastic art of the Renaissance and the peculiar national culture, the former lost much of its value after the decline of the latter, and was less appreciated than pictorial and architectural works, in which adventitious historical origin is obviously less important than general effect. In tracing the progress of the sculpture of the Renaissance, the enquirer at once encounters serious deviations from strict precepts, and numerous infringements of æsthetical rules. The execution of reliefs constitutes by far the widest sphere of action of the Italian sculptors of the 15th century.

perly Donato di Niccolò di Betti Bardi, 1386-1466), who [illegible]

introduced a naturalistic style, which, though often harsh, is full of life and character. The *Judith Group* in the Loggia de' Lanzi is an exaggerated and unpleasing example of this style, the master having aimed at the utmost possible expressiveness, while the lines and contours are entirely destitute of ease. Among Donatello's most successful works on the other hand are his statue of *St. George* (in Or S. Michele, which also contains his *Peter and Mark*; p. 393) and his *Victorious David* in bronze in the Museo Nazionale (p. 402), a collection invaluable to the student of the early Renaissance. The reliefs on the two pulpits in *S. Lorenzo* and the sculptures in the sacristy of that church (p. 420) should also be inspected. Donatello's finest works out of Florence are his numerous sculptures in S. Antonio at *Padua*.

The next sculptor of note was ANDREA VERROCCHIO (1435–88). Most of the other masters of this period (ANTONIO ROSSELLINO, MINO DA FIESOLE, DESIDERIO DA SETTIGNANO) were chiefly occupied in the execution of tombstones, and do not occupy a position of much importance; but the life and sense of beauty which characterise the early Renaissance are admirably exemplified in the works of the comparatively unknown MATTEO CIVITALI of *Lucca* (1435–1501; Altar of St. Regulus in the Cathedral, p. 383). Important Florentine masters of the first half of the 16th cent. were GIOV. FRANC. RUSTICI (1474–1550?), who was perhaps inspired by Leonardo, and particularly ANDREA SANSOVINO (1460–1529), the author of the exquisite group of Christ and the Baptist in the Baptistery at *Florence*, of superb monuments at *Rome* (in the choir of S. Maria del Popolo), and of part of the sculptures which adorn the Santa Casa at *Loreto*. Northern Italy also contributed largely to the development of the plastic art. The Certosa at *Pavia*, for example, afforded occupation during several decades to numerous artists, among whom the most eminent were GIOVANNI ANTONIO AMADEO (sculptor of the huge monuments in the Cappella Colleoni at Bergamo), and, at a later period, CRISTOFORO SOLARI, surnamed IL GOBBO; *Venice* gave birth to the famous sculptor ALESSANDRO LEOPARDI (d. 1521); RICCIO or BRIOSCO wrought at *Padua*; AGOSTINO BUSTI, IL BAMBAJA (p. 123) and the above-mentioned CRISTOFORO SOLARI, were actively engaged at *Milan*; and *Modena* afforded employment to MAZZONI and BEGARELLI (p. 304), artists in terracotta, the latter of whom is sometimes compared with Correggio.

Of the various works executed by these masters, *Monumental Tombs* largely predominate. While these monuments are often of a somewhat bombastic character, they afford an excellent illustration of the high value attached to individuality and personal culture during the Renaissance period. We may perhaps also frequently take exception to the monotony of their style, which remained almost unaltered for a whole century, but we cannot fail

though inferior to his contemporaries in dramatic power, vies with the best of them in his depth of sentiment and his sense of beauty, as expressed more particularly by his heads, and who in his old age displayed his well-matured art in the frescoes of the chapel of St. Nicholas in the Vatican.

Although the Tuscan painters exhibit their art to its fullest extent in their mural paintings, their easel-pictures are also well worthy of most careful examination; for it was chiefly through these that they gradually attained to perfection in imparting beauty and dignity to the human form. Besides the two great Florentine galleries (Uffizi and Pitti), the collection of the Academy (p. 425) is also well calculated to afford a survey of the progress of Florentine painting.

Beyond the precincts of Florence, BENOZZO GOZZOLI's charming scenes from the Old Testament on the northern wall of the Campo Santo of Pisa, truly forming biblical genre-pictures, and his scenes from the life of St. Augustine in *S. Gimignano*, FILIPPO LIPPI's frescoes at *Prato* (p. 373), PIERO DELLA FRANCESCA's Finding of the Cross in S. Francesco at *Arezzo*, and lastly LUCA SIGNORELLI's representation of the Last Day in the Cathedral at *Orvieto*, afford a most admirable review of the character and development of Renaissance painting in Central Italy. Arezzo and Orvieto should by no means be passed over, not only because the works they contain of Piero della Francesca and Luca Signorelli show how nearly the art even of the 15th century approaches perfection, but because both of these towns afford an immediate and attractive insight into the artistic taste of the mediæval towns of Italy. Those who cannot conveniently visit the provincial towns will find several of the principal masters of the 15th century united in the mural paintings of the Sistine Chapel at *Rome*, where SANDRO BOTTICELLI, a pupil of the elder Lippi, COSIMO ROSSELLI, Dom. Ghirlandajo, Signorelli, and Perugino have executed a number of rich compositions from the life of Moses and that of Christ.

Painting in other parts of Tuscany.

But an acquaintance with the Tuscan schools alone can never suffice to enable one to form a judgment respecting the general progress of art in Italy. Chords which are here but slightly touched vibrate powerfully in *Upper Italy*. The works of ANDREA MANTEGNA (1431-1506, at Padua and Mantua) derive much interest from having exercised a marked influence on the German masters Holbein and Dürer, and surpass all the other works of his time in fidelity to nature and excellence of perspective (p. 212). — The earlier masters of the *Venetian School* (VIVARINI, CRIVELLI) were to some extent adherents of the Paduan school, to which Mantegna belonged, but the peculiar Venetian style, mainly founded on local characteristics, and admirably successful in its rich portraiture of noble and dignified personages, was soon afterwards elaborated by GENTILE BELLINI (1421-1507) and his brother Gio-

Other Schools

Paduan

obliterate all trace of the latter. Few of Leonardo's works have been preserved in Italy, and these sadly marred by neglect. A reminiscence of his earlier period, when he wrought under ANDREA VERROCCHIO at Florence, and was a fellow-pupil of LORENZO DI CREDI, is the fresco *(Madonna and donor)* in S. Onofrio at Rome. Several oil-paintings, portraits, Madonnas, and composed works are attributed to his Milan period, although careful research inclines us to attribute them to his pupils. The following are the most famous of his pictures in the Italian galleries: — in the Ambrosiana of Milan the *Portrait of a girl* (p. 132); in the Palazzo Pitti the *Goldsmith* and the *Portrait of a lady* (pp. 446, 446; both of doubtful authenticity), in the Uffizi the *Portrait of himself* (certainly spurious) and the *Adoration of the Magi*, which last, though little more than a sketch, bears full testimony to the fertility of the artist's imagination (p. 394); and lastly, in the Vatican Gallery, the *St Jerome* (in shades of brown). The traveller will also find Leonardo's drawings in the Ambrosiana exceedingly interesting. The best insight into Leonardo's style, and his reforms in the art of colouring, is obtained by an attentive examination of the works of the Milan school (LUINI, SALAINO; p. 122), as these are far better preserved than the original works of the master, of which (his battle-cartoon having been unfortunately lost with the exception of a single equestrian group) the Last Supper in S. Maria delle Grazie at Milan is now the only worthy representative. Although now a total wreck, it is still well calculated to convey an idea of the new epoch of Leonardo. The spectator should first examine the delicate equilibrium of the composition, and observe how the individual groups are complete in themselves, and yet simultaneously point to a common centre and impart a monumental character to the work; then the remarkable physiognomical fidelity which pervades every detail, the psychological distinctness of character, and the dramatic life, together with the calmness of the entire bearing of the picture. He will then comprehend that with Leonardo a new era in Italian painting was inaugurated, that the development of art had attained its perfection.

The accuracy of this assertion will perhaps be doubted by the amateur when he turns from Leonardo to **Michael Angelo** (1474–1563). On the one hand he hears Michael Angelo extolled as the most celebrated artist of the Renaissance, while on the other it is said that he exercised a prejudicial influence on Italian art, and was the precursor of the decline of sculpture and painting. Nor is an inspection of this illustrious master's works calculated to dispel the doubt. Unnatural and arbitrary features often appear in juxtaposition with what is perfect, profoundly significative, and faithfully conceived. As in the case of Leonardo, we shall find that it is only by studying the master's biography that we can obtain an explanation of these anomalies, and

MICHAEL ANGELO.

since disappeared. In 1000 the Pope recalled him to Rome, but [illegible]

the work entrusted to him there, the *Tomb of Julius II.*, was at this time little more than begun. The *Ceiling Paintings in the Sistine Chapel* absorbed his whole attention from 1508 to 1512. After the death of Julius, his monument was resumed on a more extensive scale. The commands of the new pope, however, who wished to employ the artist for the glorification of his own family, soon brought the ambitiously designed memorial once more to a standstill. From 1516 onwards Michael Angelo dwelt at Carrara and Florence, occupied at first with the construction and embellishment of the *Façade of S. Lorenzo*, which was never completed, and then with the *Tombs of the Medici*. This work also advanced very slowly towards maturity, and at last the artist, disgusted with the tyranny of the Medici, set up in their places those of the statues which were finished, and migrated to Rome (1539). His first work here was the *Last Judgment* in the Sistine Chapel, his next the erection of the scanty fragments of the tomb of Pope Julius. His last years were mainly devoted to architecture *(St. Peter's)*.

Amateurs will best be enabled to render justice to Michael Angelo by first devoting their attention to his earlier works, among which in the province of sculpture the group of the Pieta in St. Peter's occupies the highest rank. The statues of Bacchus and David (at Florence) likewise do not transgress the customary precepts of the art of the Renaissance. Paintings of Michael Angelo's earlier period are rare; the finest, whether conceived in the midst of his youthful studies, or in his maturer years, is unquestionably the ceiling-painting in the Sistine. The architectural arrangement of the ceiling, and the composition of the several pictures are equally masterly; the taste and discrimination of the painter and sculptor are admirably combined. In God the Father, Michael Angelo produced a perfect type of its kind; he understood how to inspire with dramatic life the abstract idea of the act of creation, which he conceived as motion in the prophets and sibyls. Notwithstanding the apparent monotony of the fundamental intention (foreshadowing of the Redemption), a great variety of psychological incidents are displayed and embodied in distinct characters. Lastly, in the so-called Ancestors of Christ, the forms represented are the genuine emanations of Michael Angelo's genius, pervaded by his profound and sombre sentiments, and yet by no means destitute of gracefulness and beauty. The decorative figures also which he designed to give life to his architectural framework are wonderfully beautiful and spirited. The *Last Judgment*, which was executed nearly thirty years later (in 1541 according to Vasari), is not nearly so striking as the ceiling-paintings, owing in a great measure to its damaged condition. — Among Michael Angelo's pupils were SEBASTIAN DEL PIOMBO (the Venetian), MARCELLO VENUSTI, and DANIELE DA VOLTERRA.

1004) Raphael did not at first abandon the style he had learned at

Perugia, and which he had carried to greater perfection than any of the other Umbrian masters. Many of the pictures he painted there show that he still followed the precepts of his first master; but he soon yielded to the influence of his Florentine training. After the storm raised by Savonarola had passed over, glorious days were in store for Florence. *Leonardo*, after his return from Milan, and *Michael Angelo* were engaged here on their cartoons for the decoration of the great hall in the Palazzo Vecchio, and it was their example, and more particularly the stimulating influence of Leonardo, that awakened the genius and called forth the highest energies of all their younger contemporaries.

RAPHAEL'S FLORENTINE CONTEMPORARIES.

The fame of the Florentine school was at this period chiefly maintained by FRA BARTOLOMMEO (1475-1517) and ANDREA DEL SARTO (1487-1531). The only works of Bartolommeo which we know are somewhat spiritless altar-pieces, but they exhibit in a high degree the dignity of character, the tranquillity of expression, and the architectural symmetry of grouping in which he excelled. His finest pictures are the *Christ with the four Saints*, the *Descent from the Cross* (or Pietà), the *St. Mark* in the Pitti Gallery, and the *Madonna* in the cathedral at Lucca. The traveller would not do justice to Andrea del Sarto, a master of rich colouring, were he to confine his attention to that artist's works in the two great Florentine galleries. Sarto's *Frescoes* in the *Annunziata* (court and cloisters) and in the *Scalzo* (History of John the Baptist, p. 429) are among the finest creations of the cinquecento. Such, too, was the stimulus given to the artists of this period by their great contemporaries at Florence that even those of subordinate merit have occasionally produced works of the highest excellence, as, for instance, the Salutation of ALBERTINELLI and the Zenobius pictures of RIDOLFO GHIRLANDAJO in the Uffizi. The last masters of the local Florentine school were PONTORMO and ANGELO BRONZINO.

Raphael's style was more particularly influenced by his relations to Fra Bartolommeo, and the traveller will find it most interesting to compare their works and to determine to what extent each derived suggestions from the other. The best authenticated works in Italy of Raphael's Florentine period are the *Madonna del Granduca* (Pitti), the *Madonna del Cardinello* (Uffizi), the *Entombment* (Gal. Borghese in Rome), the *Predelle* in the Vatican, the portraits of *Angelo* and *Maddalena Doni* (Pitti), and the *Portrait of himself* (Uffizi). The *Portrait of a Lady* in the Pitti gallery is of doubtful origin, and the *Madonna del Baldacchino* in the same gallery was only begun by Raphael.

RAPHAEL'S ROMAN PERIOD.

When Raphael went to Rome in 1508 he found a large circle of notable artists already congregated there. Some of these were deprived of their employment by his arrival, including the Sienese master GIOV. ANTONIO BAZZI, surnamed IL SODOMA, whose frescoes in the Farnesina (unfortunately not now ac-

Roman Art World. Raphael Michael Angelo Bramante

cessible) vie with Raphael's works in tenderness and grace. A still more numerous circle of pupils, however, soon assembled around Raphael himself, such as GIULIO ROMANO, PERINO DEL VAGA, ANDREA DA SALERNO, POLIDORO DA CARAVAGGIO, TIMOTEO DELLA VITE, GAROFALO, FRANC. PRIMI, and GIOVANNI DA UDINE. Attended by this distinguished retinue, Raphael enjoyed all the honours of a prince, although, in the Roman art world, *Bramante* (p. xliv) and *Michael Angelo* occupied an equally high rank. The latter did not, however, trench on Raphael's province as a painter so much as was formerly supposed, and the jealousy of each other which they are said to have entertained was probably chiefly confined to their respective followers. Raphael had doubtless examined the ceiling of the Sistine with the utmost care, and was indebted to Michael Angelo for much instruction; but it is very important to note that he neither followed in the footsteps, nor suffered his native genius to be biassed in the slightest degree by the example of his great rival. A signal proof of this independence is afforded by the *Sibyls* which he painted in the church of S. Maria della Pace in 1514, and which, though conceived in a very different spirit from the imposing figures in the Sistine, are not the less admirable. In order duly to appreciate the works produced by Raphael during his Roman period, the traveller should chiefly direct his attention to the master's frescoes. The *Stanze* in the Vatican, the programme for which was obviously changed repeatedly during the progress of the work, the *Tapestry*, the *Loggie*, the finest work of decorative art in existence, the *Dome Mosaics* in S. Maria del Popolo (Capp. Chigi), and the *Galatea* and *Myth of Psyche* in the Farnesina together constitute the treasure bequeathed to Rome by the genius of the prince of painters. (Farther particulars as to these works will be found in the second vol. of this Handbook.)

Many, and some of the best, of Raphael's easel-pictures of his Roman period are now beyond the Alps. Italy, however, still possesses the *Madonna della Sedia*, the most mundane, but most charming of his Madonnas (Pitti), the *Madonna dell' Impannata* (Pitti), the *Madonna col Divino Amore* (Naples), the *Madonna di Foligno* and the *Transfiguration* (in the Vatican), *St. Cecilia* (Bologna), and the *Young St. John* (Uffizi). The finest of his portraits are those of *Pope Julius II* (Pitti; a replica in the Uffizi) and *Leo X. with two Cardinals* (Pitti; a copy by Andrea del Sarto at Naples). Besides these works we must also mention his *Cardinal Bibbiena* (Pitti), the *Violin-player* (in the Pal. Sciarra at Rome), the *Fornarina*, Raphael's mistress (in the Pal. Barberini at Rome), and the *Portrait of a Lady* (Pitti, No. 245), which recalls the Sistine Madonna.

After Raphael's death the progress of art did not merely come to a standstill, but a period of rapid DECLINE set in. The conquest and plundering of Rome in 1527 entirely paralysed all artistic offer

for a time. At first this misfortune proved a boon to other parts of Italy. Raphael's pupils migrated from Rome to various provincial towns. Giulio Romano, for example, entered the service of the Duke of Mantua, embellished his palace with paintings, and designed the Palazzo del Tè (p. 215), while Perino del Vaga settled at Genoa (Pal. Doria). These offshoots of Raphael's school, however, soon languished, and are long ceased to exist.

Period of Decline.

The Northern Schools of Italy, on the other hand, retained their vitality and independence for a somewhat longer period. At Bologna the local style, modified by the influence of Raphael, was successfully practised by Bart. Ramenghi, surnamed Bagnacavallo (1484-1542). *Ferrara* boasted of Lodovico Mazzolino (1481-1530), a master of some importance, and Dosso Dossi; and at *Verona* the reputation of the school was maintained by Gianfranc. Caroto.

Schools of N. Italy.

The most important works produced in Northern Italy were those of Antonio Allegri, surnamed Correggio (1494?-1534), and of the Venetian masters. Those who visit *Parma* after Rome and Florence will certainly be disappointed with the pictures of Correggio. They will discover a naturalistic tendency in his works, and they will observe, not only that his treatment of space (as in the perspective painting of domes) is unrefined, but that his individual figures possess little attraction beyond mere natural charms, and that their want of repose is apt to displease and fatigue the eye. The fact is, that Correggio was not a painter of all-embracing genius and far-reaching culture, but merely an adept in chiaroscuro, who left all the other resources of his art undeveloped.

Correggio.

In examining the principal works of the Venetian School, however, the traveller will experience no such dissatisfaction. From the school of Giovanni Bellini (p.) emanated the greatest representatives of Venetian painting — Giorgione, properly Barbarella (1477-1511), whose works have unfortunately not yet been sufficiently well identified, the elder Palma (1480-1528), and Tiziano Vecellio (1477-1576), who for nearly three quarters of a century maintained his native style at its culminating point. These masters are far from being mere colorists, nor do they owe their peculiar attraction to local inspiration alone. The enjoyment of life and pleasure which they so happily pourtray is a theme dictated by the culture of the Renaissance (a culture possessed in an eminent degree by Titian, as indicated by his intimacy with the 'divine' Aretino). Their serene and joyous characters often recall some of the ancient gods, showing the manner in which the artists of the Renaissance had profited by the revived study of the antique. Properly to appreciate Titian it is of importance to remember how much of his activity was displayed in the service of the different courts. His connection with the family of Este began at an early period; he carried on an active intercourse with the Gonzagas at

Venetian School.

TEMPESTA, and others, are encountered at Rome and Florence.

(cupola of the cathedral). The fact that several works of this class produce a less unfavourable impression does not alter their general position, as it is not want of talent so much as of conscientiousness which is attributed to these artists.

The condition of Italian art, that of painting at least, improved to some extent towards the close of the 16th century, when there was a kind of second efflorescence, known in the schools as the 'revival of good taste', which is said to have chiefly manifested itself in two directions, the eclectic and the naturalistic. But these are terms of little or no moment in the study of art, and the amateur had better disregard them. This period of art also should be studied historically. The principal architectural monuments of the 17th century are the churches of the Jesuits, which unquestionably produce a most imposing effect; but the historical enquirer will not easily be dazzled by their meretricious magnificence. He will perceive the absence of organic forms and the impropriety of combining totally different styles, and he will steel himself against the gorgeous, but monotonous attractions of the paintings and other works of the same period. The bright Renaissance is extinct, simple pleasure in the natural and human is obliterated. A gradual change in the views of the Italian public and in the position of the church did not fail to influence the tendencies of art, and in the 17th century artists again devoted their energies more immediately to the service of the church. Devotional pictures now became more frequent, but at the same time a sensual, naturalistic element gained ground. At one time it veils itself in beauty of form, at another it is manifested in the representation of voluptuous and passionate emotions; classic dignity and noble symmetry are never attained. Cheef Allori's Judith should be compared with the beauties of Titian, and the frescoes of Annibale Carracci in the Palazzo Farnese with Raphael's ceiling-paintings in the Farnesina, in order that the difference between the 16th and 17th centuries may be clearly understood; and the enquirer will be still farther aided by consulting the coeval Italian poetry, and observing the development of the lyric drama or opera. The poetry of the period thus furnishes a key to the mythological representations of the School of the Carracci. Gems of art, however, were not unfrequently produced during the 17th century, and many of the frescoes of this period are admirable, such as those by Guido Reni and Domenichino at Rome. Beautiful oil-paintings by various masters are also preserved in the Italian galleries. Besides the public collections of Bologna, Naples, and the Vatican and Capitol, the private galleries of Rome are of great importance. The so-called gallery-pieces, figures and scenes designated by imposing titles, and painted in the prevailing taste of the 17th century, were readily received, and indeed most appropriately placed in the palaces of the Roman nobles, most of which owe their origin and decoration to that

Second Revival.

an eminence above the river, 1/2 M. from the station. The church of *Notre Dame*, dating from the 11th cent., the church of *St. Aspais*, of the 14th cent., and the modern Gothic *Hôtel de Ville* are fine edifices.

After affording several picturesque glimpses of the Seine valley, the train enters the forest of Fontainebleau. 32 M. *Bois-le-Roi.*

37 M. **Fontainebleau** *(Hôtels de France et d'Angleterre, de l'Europe, de l'Aigle Noir*, etc.) is a quiet place with broad, clean streets (12,483 inhab.). The **Palace*, an extensive pile, containing five courts, is almost exclusively indebted for its present form to Francis I. (d. 1547), and abounds in interesting historical reminiscences. It contains a series of handsome saloons and apartments (visible daily 11-4; 1 fr.). The **Forest* occupies an area of 42,500 acres (50 M. in circumference) and affords many delightful walks. (For farther details, see *Baedeker's Paris.*)

40 M. *Thomery* is celebrated for its luscious grapes (Chasselas de Fontainebleau). — 41 1/2 M. *Moret*, picturesquely situated on the *Loing*, has a Gothic church of the 12th and 15th cent. and a ruined château once occupied by Sully. To the right runs the railway to Montargis, Nevers, Moulins, and Vichy. The line crosses the valley of the Loing by a viaduct of thirty arches. — 42 1/2 M. *St. Mammès*, near the confluence of the Loing with the Seine.

49 1/2 M. **Montereau** *(Buffet)*, picturesquely situated at the confluence of the Seine and *Yonne*. The château of *Surville*, on a hill to the left, commands a fine view.

The train ascends the broad and well-cultivated valley of the Yonne. Stat. *Villeneuve-la-Guyard, Champigny, Pont-sur-Yonne.*

72 1/2 M. **Sens** *(Hôtels de l'Ecu, de Paris)*, the ancient capital of the *Senones*, who under Brennus plundered Rome in B.C. 390, is a quiet town with 13,515 inhabitants. The early-Gothic **Cathedral* (St. Etienne), dating chiefly from the 12th cent., is an imposing edifice, though somewhat unsymmetrical and destitute of ornament.

Next stations *Villeneuve-sur-Yonne, St. Julien-du-Sault, Cézy.* 90 M. **Joigny** *(Duc de Bourgogne)*, the *Joviniacum* of the Romans, is a picturesque and ancient town (6300 inhab.) on the Yonne. 96 M. *Laroche* lies at the confluence of the Yonne and *Armançon*, and on the *Canal de Bourgogne*. Branch-line hence to *Auxerre*.

The line ascends the valley of the Armançon. — 102 M. *Brienon.* — 107 1/2 M. *St. Florentin*, a small place with an interesting church (15th cent.).

About 6 M. to the S. of St. Florentin is the Cistercian Abbey of Pontigny, where Thomas à Becket passed two years of his exile. Langton, Archbishop of Canterbury, banished by King John, and other English prelates have also sought a retreat within its walls.

122 M. **Tonnerre** *(Lion d'Or; Rail. Restaurant)*, a town with 5680 inhab., picturesquely situated on the Armançon. The church of *St. Pierre*, on an eminence above the town, built in the 12th-

was born at Fontaine, a village near Dijon.

On the E. side of the town, near the Faubourg St. Michel, rises the handsome *Monument du 30. Octobre*, erected in memory of the

citizens who were killed during the siege of the town by the Germans in 1870.

Dijon is the centre of the wine-trade of Upper Burgundy; the growths of Gevroy, including Chambertin, and of Vougeot, Nuits, and Beaune are the most esteemed.

Dijon is the junction of the line viâ *Dôle* and *Mouchard* to *Pontarlier*, where it diverges to the left (N.E.) to *Neuchâtel*, and to the right (S.E.) to *Lausanne (Geneva)* and *Brigue*. Comp. R. 3.

The line to Mâcon crosses the *Ouche* and the *Canal de Bourgogne* (p. 2), and skirts the sunny vineyards of the *Côte d'Or*, which produce the choicest Burgundy wines. At *Vougeot* is the famous *Clos-Vougeot* vineyard. 211 M. *Nuits-sous-Beaune*, a thriving little town which carries on a brisk wine-trade.

218½ M. **Beaune** *(Hôtel de France)*, with 12,000 inhab., on the *Bouzoise*, deals largely in Burgundy wines. *Notre Dame*, a church of the 12th and 15th cent., has a fine but mutilated portal.

222½ M. *Meursault*. From *Chagny* a branch-line diverges to *Autun*, *Nevers*, and *Creusot*. The train passes through a tunnel under the *Canal du Centre*, which connects the Saône and the Loire, and enters the valley of the *Thalie*. 233 M. *Fontaines*.

238 M. **Châlon-sur-Saône** *(Grand-Hôtel, Hôtel du Chevreuil; Hôtel des Deux-Gares)*, with 21,600 inhab., situated at the junction of the Canal du Centre with the *Saône*, contains little to interest the traveller. The express trains do not touch Châlon, the branch-line to which diverges from the junction *Châlon-St. Côme*. Branch-lines hence to *Lons-le-Saulnier* and to *Dôle*.

The line follows the right bank of the Saône; to the left in the distance rises the Jura, and in clear weather the snowy summit of Mont Blanc, upwards of 100 M. distant, is visible. 254 M. *Tournus* (5500 inhab.) possesses a fine abbey-church (St. Philibert).

274 M. **Mâcon** *(*Hôtel des Champs Elysées, de l'Europe, Buffet)*, the capital of the Department of the Saône and Loire, with 19,500 inhab., is another great centre of the wine-trade. The church of *St. Pierre* is a handsome modern building in the Romanesque style. Mâcon was the birthplace of *Lamartine*, the poet (1790-1869), to whom a statue, by Falguière, has been erected on the Quai du Midi. — The line to *Culoz (Geneva, Turin)* diverges here to the left; see R. 2.

The line continues to follow the right bank of the Saône. Scenery pleasing. The stations between Mâcon and Lyons present little to interest the traveller. At Lyons the train stops first at *Lyon-Vaise* and then goes on to the main station at *Perrache* (Pl. C, 6).

318 M. **Lyons.** — **Hotels.** *Grand Hôtel de Lyon (Pl. a; D, 3), Rue de la République 16, in the Parisian style, with restaurant, café, hydraulic elevator, etc., R. from 2½, D. 5, B. 1½, L. 1, A. 1, omn. 1½ fr.; *Grand Hôtel Collet (Pl. b; D, 4), Rue de la République 62, Gr. Hôt. de Bellecour (Pl. c; D, 5), Place Bellecour, *Hôtel de l'Europe (Pl. d; D, 4), Rue de Bellecour 1; Gr. Hôtel du Globe (Pl. e; D, 4), Rue Gasperin 21, Hôtel du Havre et de Luxembourg (Pl. m; D, 4), Rue Gaspe-

rin 6, near the Place Bellecour, 'pension' 8fr.; Hôt. de la Poste (Pl. l; D, 5), Rue de la Barre 3, Gr. Hôtel des Beaux Arts (Pl. f; D, 4); Hôtel des Négociants (Pl. h; D, 4), Hôtel de Milan (Pl. m; D, 5), Place des Terreaux; Gr. Hôtel de l'Univers (Pl. i; D, 6), Cour du Midi 27 & 29; Hôtel d'Angleterre (Pl. j; C, 6) Place Perrache 21; Gr. Hôtel de Bordeaux et du Parc (Pl. k, C, 6), near the main railway station, well spoken of, Gr. Hôtel des Etrangers (Pl. g; D, 4), Rue Stella 5, 'pension' 7-9 fr.; Hôtel-Restaur. Dubost (Pl. o, C, 6), Place Perrache, D 3 fr.

Cafés-Restaurants. *Maison Dorée*, Place Bellecour; *Madera*, Rue de la République 19, and Place de la Bourse 2; *Casati*, Rue de la République 8.

Cabs, per drive 1 fr. 25 c., 1st hour 1 fr. 50 c., each following hour 1 fr. 25 c.; from midnight to 7 a.m. per drive 1 fr. 55, per hour 2 fr. 50 c. — *Tramway* through all the principal streets.

Post Office, Place Bellecour (Pl. D 5), entrance in the Place de la Charité; closed on Sundays and holidays at 4 p.m. — **Telegraph Office**, Place de la République 53.

English Church Service, resident chaplain.

Lyons, the ancient *Lugdunum*, the capital of the Département du Rhône, with 376,613 inhab., is the second city, and the most important manufacturing place in France, silk being its great staple commodity. It is also an archiepiscopal see, the headquarters of a corps d'armée, and the seat of a university.

The situation of the city at the confluence of the *Rhone* and *Saône* is imposing. The Saône is crossed by thirteen, the Rhone by nine bridges. Lyons is one of the best built towns in France. Great alterations have taken place within the last 30–40 years, so that the general aspect of the city is modern. It consists of three distinct portions, the original town on the tongue of land between the Rhone and Saône, the suburbs of *Les Brotteaux* and *La Guillotière* on the left bank of the Rhone, and the suburb of *Vaise* on the right bank of the Saône. The military defences of the city consist of a wide girdle of eighteen forts.

The beauty of the situation and the extent of the city are best appreciated when viewed from the **Height of Fourvière (Pl. C, 4), crowned by its conspicuous church. The hill is ascended by several different paths, and also by a wire-rope railway, which starts near the Cathédrale St. Jean (see below). On the slope are a number of fragments of Roman masonry, with explanations attached to them, which however are not to be implicitly trusted. The chapel of *Notre Dame de Fourvière*, a modern structure surmounted by a gilded statue of the Virgin, contains a highly revered 'miraculous' image (visited by upwards of $1^1/_2$ million pilgrims annually) and numerous votive tablets. Adjacent is the *New Church*, a huge Romanesque building with double aisles, as yet unfinished. The tower of Notre Dame commands a magnificent View (fee 25 c.; visitors may ascend to the statue). At the feet of the spectator lie the imposing city, with the two rivers and their bridges, and the well cultivated district in the neighbourhood; to the E. in fine weather Mont Blanc, 90 M. distant, is sometimes visible; farther S. the Alps of Dauphiné, the Mts. of the Grande Chartreuse and Mont Pilat, and to the W. the Mts. of Auvergne.

The Cathedral of St. Jean (Pl. C, 4) on the right bank of the Saône, adjoining the Palais de Justice, dates from the 12th-15th centuries. The *Bourbon* chapel (1st on the right), erected by Cardinal Bourbon and his brother Pierre de Bourbon, son-in-law of Louis XI., contains some fine sculptures.

On the left bank of the Saône, about ½ M. lower down, is situated the church of the *Abbey d'Ainay* (Pl. C, 5), one of the oldest in France, dating from the 10th cent.

The Place des Terreaux (Pl. D, 3), in which the Hôtel-de-Ville and the Museum are situated, has recently been embellished with a fountain. Here Richelieu caused the youthful Marquis de Cinq-Mars, who for a short period was the favourite of Louis XIII., and his partisan De Thou to be executed as traitors in 1642. Numerous victims of the Revolution perished here by the guillotine in 1794, after which the more wholesale system of drowning and shooting was introduced. The *Hôtel de Ville*, a handsome edifice built by Maupin in 1646-55, has been recently restored.

The Palais des Arts, or Museum (Pl. D, 3), is open to visitors from 11 to 4, on Sundays and Thursdays gratis, on other days for a gratuity (20-25 c. in each of the different sections).

The ground floor contains the *Musée Lapidaire* (fragments of Roman sculptures, inscriptions, etc.) and the *Musée de Sculpture* (modern sculptures, casts from the antique, architectural fragments, and 47 marble busts of distinguished natives of Lyons).

The **Musée des Antiques**, on the first floor, contains a very extensive and well arranged collection of Egyptian, Greek, and Roman antiquities and of mediæval curiosities and works of art. The different objects are labelled with explanatory inscriptions. The most important section consists of Roman bronzes and other antiquities found in the vicinity of Lyons. Among these are a large *Statue of Neptune; the bronze *Tables Claudiennes, or tablets (found in 1528) with the speech delivered by the Emperor Claudius before the Senate at Rome in the year 48, in defence of the measure of bestowing citizenship on the Gauls, (with Roman ornaments). Here is also the *Musée Bernard*, a valuable collection of pictures presented to the city in 1875, and the *Galerie Chenavard*, containing the cartoons designed by the painter of that name for the Pantheon at Paris after the Revolution of February, but not executed owing to the restoration of the building to divine service.

The **Picture Gallery** is on the second floor. Among the pictures may be mentioned: 83. *Jouvenet*, the Money-changers driven from the Temple; 101. *Ph. de Champagne*, Adoration of the shepherds; *223. *Rubens*, Saints; 113. *Guercino*, Circumcision; 120. *Palma Giovane*, Scourging of Christ; *142. *Pietro Perugino*, Ascension, one of this master's finest works, painted in 1495 for the cathedral of Perugia, and presented to the town by Pius VII.; 144. *A. del Sarto*, Sacrifice of Abraham; 80, 241. *Schoreel*, Death and Coronation of the Virgin; *195. Old copy of *Dürer's* Madonna and Child bestowing bouquets of roses on the Emp. Maximilian and his consort, a celebrated picture containing numerous figures, painted by the master for the German merchants at Venice in 1506 (p. 207, original at Prague). — Adjacent to the Grande Galerie are four rooms containing the *Galerie des Lyonnais*, or works by natives of Lyons: *Bonnefond*, Portrait of Jacquard, inventor of the improved loom, born at Lyons in 1752, died 1834; *Paul* and *Hippolyte Flandrin*, and others.

The Palais also includes a *Musée d'Histoire Naturelle*, and a *Library*.

The second floor of the Palais de la Bourse et du Commerce

Allobrogum of the ancients, with 26,060 inhab., lies picturesquely

on the left bank of the Rhone, at the influx of the *Gère*. Several interesting mementoes of its former greatness are still extant. The finest of these is a **Temple*, of the Corinthian order (88 ft. long, 49 ft. wide, 56 ft high), with 16 columns, and hexastyle portico, dedicated, according to the remains of an inscription on bronze, to Augustus and Livia. It was used in the middle ages as a church, but has been restored as nearly as possible to its original condition. — The ancient abbey-church of *St. Pierre*, of the 6th cent., altered in the 18th and now restored, contains an interesting *Museum* of Roman antiquities (inscriptions, architectural fragments, sculptures). — In front of the *Hôtel de Ville* stands a bronze-statue of the dramatist *Ponsard*, a native of Vienne (1814-1867), by Dechaume. — The *Cathedral of St Maurice* (between the temple and the bridge across the Rhone) is a handsome Gothic building of the 12th-15th cent. — On the high-road, 1/4 M. S. of the town, stands the *Plan de l'Aiguille*, an ancient pyramid 50 ft. high and hollowed out at its base so as to form a quadrangle with four arcades adorned with Corinthian columns, probably the meta (goal) of a large circus.

A small part only of Vienne is visible from the railway, which passes under the town by a tunnel. The banks of the Rhone rise in gentle slopes, planted with vines and fruit-trees. On the right bank, at some distance from the river, towers *Mont Pilat* (3750 ft.), a picturesque group of mountains, at the base of which lie the celebrated vineyards of *La Côte Rôtie*. — 356 M. *St. Rambert d'Albon* (Buffet), whence branch-lines diverge to Grenoble and to Annonay. — 373 1/2 M. *Tain*, where the valley of the Rhone contracts; on the left rises the extensive vineyard of *Ermitage*, where the well-known wine of that name is produced. In the distance to the left the indented spurs of the Alps are conspicuous, above which in clear weather the gigantic Mont Blanc is visible.

On our left now opens the broad valley of the turbid *Isère*, which is also traversed by a railway to Grenoble. In September, B. C. 218, Hannibal ascended this valley with his army, and crossed the Little St. Bernard into Italy.

384 M. **Valence** (*Hôtel du Louvre et de la Poste; Hôtel de la Croix d'Or, Rail. Restaurant*), the *Valentia* of the ancients, once the capital of the Duchy of *Valentinois*, with which the infamous Cæsar Borgia was invested by Louis XII., is now the chief town of the Department of the Drôme, with 24,500 inhabitants. It is picturesquely situated, but contains nothing to interest the traveller. — On the right bank lies *St. Peray*, famous for its wine.

411 M. *Montélimart* (Rail. Restaurant). The ancient castle of the once celebrated *Monteil d'Adhémar* family is now a prison. The line here quits the Rhone; the plain on the right expands.

443 M. **Orange** (**Hôtel de la Poste, Hôtel des Princes*), with 10,300 inhab., the *Arausio* of the Romans and once a prosperous and important place. In the middle ages it was the capital of

the former importance of the place.

In front of the station rises a bronze statue of *Phil. de Girard* (1775–1845), the inventor of the flax spinning machine, by Guillaume. The broad Cours de la République and the street of the same name lead hence to the Place de l'Horloge or de l'Hôtel de Ville, with a number of handsome modern edifices. In front of the *Theatre* stands a *Statue of Crillon*, erected in 1858 to this celebrated soldier (d. at Avignon in 1615), the pedestal bears his motto, '*Fais ton devoir*'. The adjoining *Hôtel de Ville* possesses a quaint clock with figures which strike the hours.

A little farther on, in the Place du Palais, to the right, rises the *Papal Palace*, now used as a barrack, a lofty and gloomy pile, erected by Clement V. and his successors, with huge towers and walls 13 ft. thick and 100 ft. in height. The faded frescoes in the *Salle du Consistoire* and the chapels were executed by Simone Memmi of Siena (d. 1339). Rienzi was incarcerated here in 1351 in the *Tour de Trouillas*, at the same time that Petrarch was entertained in the palace as a guest.

The town is commanded by the abrupt *Rocher des Doms* (rupes dominorum), 300 ft in height, which is surmounted by the *Cathedral of Notre Dame*, a structure of the 11th cent., several times rebuilt in the subsequent centuries and recently restored with moderate success. The church contains the handsome *Monument of Pope John XXII. (Jacques d'Euse of Cahors, d. 1334), a fine Gothic work of the 14th cent., unfortunately mutilated during the Revolution. The square tower behind the Cathedral, called *La Glacière*, was formerly employed as a prison of the Inquisition, and during the Days of Terror in 1791 became the place of execution of several innocent victims.

Pleasant grounds have been laid out on the hill near the cathedral (unpretending café) The best point of view is a rocky eminence in the centre The **Prospect, one of the most beautiful in France, embraces the course of the Rhone and its banks; Villeneuve on the opposite bank, with its citadel and ancient towers; in the distance towards the N W. the Cevennes; N.E. Mont Ventoux; E. the Durance, resembling a silver thread, and beyond it the Alps; below the spectator the tortuous and antiquated streets of Avignon. On the promenades is a statue to *Jean Althen*, a Persian who in 1766 introduced the cultivation of madder, which long formed the staple commodity of the district, being used extensively in dyeing the French red military trousers. The introduction of the alizarine dyes has, however, caused a great decline in the use of madder.

In the Rue Calade is the **Musée Calvet* (open daily, custodian 1 fr.), containing a few ancient pictures, numerous works of the *Vernet* family, who were natives of Avignon (*Joseph*, the painter of sea-pieces, his son *Carle*, and his celebrated grandson *Horace*), and an extensive collection of Roman antiquities. The *Municipal Library*, in the same building, contains 110,000 vols and 2800 MSS.

3 fr. 30, 2 fr. 45, 1 fr. 80 c.). The train crosses the Rhone to Beaucaire (see above) and passes several unimportant stations.

17 M. **Nîmes.** — Omnibus to the hotels ½ fr., cab 1 fr. — Hôtel du Luxembourg, in the Boulevard St. Antoine, *Hôtel Manivet, opposite the Maison Carrée, moderate. Hôtel Durand et de Rome, Place de la Couronne, Cheval Blanc, opposite the Arena; Hôtel de Milan, Avenue Feuchères, near the station. — Good *Cafés* in the esplanade, at the Arena, and at the Maison Carrée.

Nîmes, the ancient *Nemausus*, capital of the Gallic Arecomaci, and one of the most important places in the Roman Gallia Narbonensis, is now the chief town of the Département du Gard. The town, which numbers 15,000 Protestants among its present population of 63,500, has several times been the scene of fierce religious struggles, especially during the reign of Louis XIV. The Roman antiquities here are of extreme interest.

From the railway station the beautiful Avenue Feuchères leads to the *Esplanade*, a large *Place* adorned with a handsome modern fountain-group by Pradier (representing the city of Nemausus, with four river-deities, 1848). A few paces to the W. of this point lies the Roman *Arena or Amphitheatre, consisting of two stories, each with 60 arcades, together 74 ft. in height. The exterior is in excellent preservation. The interior contains 32 tiers of seats (entrance on the W. side, where a notice indicates the dwelling of the concierge; 50 c.), and could accommodate 20,000 spectators; longer axis 145, shorter 112 yds., height 74 ft., inner arena 76 by 42 yds., upper gallery about ¼ M. in circumference.

The founder is unknown, but is conjectured to have been the emperor Antoninus Pius, about 140 A.D., whose ancestors were natives of Nemausus. Some authorities believe that it was intended for 'naumachiæ', or naval sports, and left unfinished. The four original entrances are still traceable. Doors in the pavement of the arena lead to the (modern) 'souterrain', the ceiling of which is supported by beams. In the middle ages the Arena was employed as a fortress and down to the end of the 14th century was garrisoned by an order of knights named the 'Milites Castri Arenarum'. It was afterwards taken possession of by the lower classes, who built their wretched hovels within its walls, and these were not finally removed till 1809. Extensive works of restoration have recently been made, especially in the interior and on the E. side of the exterior, as the Arena is still used for the exhibition of bull fights.

We now descend the Boul. St. Antoine and the Boul. de la Madeleine, past the *Lycée* and the church of *St. Paul*, with beautiful frescoes by Hipp. and Paul Flandrin, to the Place de la Comédie, on the right side of which rises the *Maison Carrée, a well-preserved and very graceful temple (83 ft. long, 42 ft. wide), with 30 Corinthian columns (10 detached, 20 immured), probably dating from the reign of Antoninus Pius (2nd cent.). It was employed as a church in the middle ages and subsequently as a town-hall. This temple was connected with other buildings, the foundations of which still exist, and in all probability constituted part of the ancient forum, like the similar temple at Vienne (p. 8). Having been judiciously restored, it now contains a museum of Roman antiquities found at Nîmes: funeral monuments, inscriptions, architectural fragments, a fine half-lifesize figure of Venus found in 1879, etc.

acteristics, as well as the vivacious and excitable temperament of the natives, betoken the gradual transition from France to Italy.

483 M. **Arles** (*Hôtel du Nord*, *Hôtel du Forum*, both in the Place du Forum), the *Arelate* of the ancients, once one of the most important towns in Gaul and a flourishing seat of commerce in the 5th cent. of our era, is now a somewhat dull place (23,500 inhab.) on the left bank of the Rhone, 24 M. from its mouth. It is connected with *Trinquetaille* on the opposite bank by an iron bridge.

From the railway station, the Rue de la Gare and Rue du St. Esprit lead straight on to the *Arena, the largest Roman amphitheatre extant in France, but not in so good preservation as that of Nîmes (p. 12). It is about 500 yds. in circumference; the longer axis is 150 yds., the shorter 116 yds. long, the arena 75 yds. long and 43 yds. wide. It possessed five corridors and forty-three tiers of seats, holding 25,000 spectators. The two stories of 60 arches, the lower being Doric, the upper Corinthian, present a most imposing aspect. The entrance is on the N. side.

The Interior (the concierge lives opposite the N. entrance) was formerly occupied by a number of dwellings tenanted by poor families, but these have been almost entirely removed since 1846-47. After the Roman period the amphitheatre was employed by the Goths, then by the Saracens, and again by Charles Martel (who expelled the latter in 739), as a stronghold, two of the four towers of which are still standing. A staircase of 108 steps ascends the W. tower, which commands a pleasing survey of the neighbourhood. The vaults beneath the lowest tier of seats served as receptacles for the wild beasts, the gladiators, etc. They communicated with the arena by means of six doors. The spectators of high rank occupied the front seats and were protected from the attacks of the wild animals by a lofty parapet. Bloodless bull-fights are now occasionally exhibited here.

The *Theatre (commonly called that of 'Augustus'), to the right beyond the amphitheatre, a most picturesque ruin, is in a very dilapidated condition. The most perfect part is the stage-wall, which according to the ancient arrangement had three doors. In front of it was a colonnade, of which two columns, one of African, the other of Carrara marble, are still standing. The opening for the letting down of the curtain is distinctly recognisable. The orchestra, paved with slabs of variegated marble, contained the seats of persons of rank. The lower tiers only of the seats of the ordinary spectators are preserved. The theatre once possessed a second story, indications of which are observed when the ruin is viewed from the Saracens' Tower (in the direction of the public promenade). The dimensions of the building when perfect were very extensive (breadth from N. to S. 337½ ft.), and the effect it produces is extremely striking.

The Rue de la Calade leads hence to the W. to the *Place de la République*, where there are the other principal sights. In the middle rises an **Obelisk* of grey granite from the mines of Esterel near Fréjus (p. 19), an ancient monument of unknown origin, found in the Rhone in 1676. It is destitute of hieroglyphic inscriptions.

On the E side of the Place stands the *Cathedral of St. Trophime (Trophimus is said to have been a pupil of St. Paul), founded in the 6th or 7th cent., possessing an interesting Romanesque *Portal of the 12th cent., of semicircular form, supported by twelve columns resting on lions, between which are apostles and saints (St. Trophimus, St. Stephen, etc.); above it Christ as Judge of the world.

The Interior contains little to interest the visitor, with the exception of several sarcophagi and pictures. — On the S. side (entered from the sacristy) are the *Cloisters, with round and pointed arches and remarkable capitals, dating from various epochs. The N. side is in the half antique style of the Carlovingian period (9th cent.), the E. side dates from 1221, the W. side (the most beautiful) from 1389, and the S. side from the 16th century.

The *Museum, established in the old church of St. Anna, opposite St. Trophime to the W., contains numerous antiquities found in and near Arles. The following relics deserve special mention. *Head of Diana (or Venus); Augustus (found in 1834); recumbent Silenus with pipe, once used as a fountain-figure; figures of dancing women (found in the theatre); and sarcophagi from the ancient burial-ground (see below), etc.

On the N is the *Hôtel de Ville*, erected m, the site of the ancient m de Ville to the left, two grani n pediment are still seen. — mains of an extensive buildi tine.

On the S.E or *Champs Elysées*, originally ed by St. Trophimus and fu he middle ages this cemetery were conveyed hither for sepul tioned by Dante in his Inferno (sarcophagi are still to be seen urch, although after the first Revolution great numbers were sold to relic-hunters from all parts of the world.

Below Arles begins the flat delta of the estuary of the Rhone called the *Ile de la Camargue*. It is protected against the sea by dykes, and is employed partly as arable and partly as pasture land, which supports numerous flocks and herds. A canal, constructed in 1864-71, admits vessels to the estuary of the Rhone, which had previously been inaccessible.

Between Arles and *Salon* the line intersects the stony plain of *Crau*, which the ancients mention as the scene of the contest of Hercules with the Ligures. Near *St. Chamas* the line skirts the long *Etang de Berre*, an extensive inland-lake on the right. From (519 M.) *Rognac* a branch-line diverges to *Aix*, the ancient *Aquae Sextiae*. Beyond (525 M.) *Pas-des-Lanciers* the train traverses the longest tunnel in France, nearly 3 M. in length, on emerging from which it passes some grand rocky scenery. The sea now comes in sight, and the rocky islands of *Château d'If*, *Ratonneau*, and *Pomègues*, are seen rising from the Gulf of Marseilles.

536 M. **Marseilles.** — **Arrival.** *Hotel Omnibuses* at the station (*gare St-Charles* or *gare principale*; Pl. F, 2) 1½-1½ fr. Cabs ('voitures de la gare'), with two seats, 1 pers. 1 fr. 25, with four seats, 1 pers. 1 fr. 70 c.; each pers. additional 25 c., each trunk 25 c. — Carriages in the town ('voitures de place'), one horse, per drive 1 fr., per hour 2 fr.; two horse, 1½ and 2½ fr., from midnight till 6 a.m., one-horse 1½ and 2½, two-horse 2 and 3 fr.

Hotels. At the station, *Terminus Hotel* (Pl. F, 2), a large new building erected by the railway company, R. 4-12 fr. — *Grand Hôtel du Louvre et de la Paix (Pl. a, F, 4), with 250 rooms and a lift, principal façade facing the S., *Gr. Hôtel de Marseille (Pl. b, F, 4), with lift, *Gr. Hôtel Noailles (Pl. c, E, 4), all three in the Rue Noailles, and fitted up in the style of the great Parisian hotels, rooms from 2 fr. upwards, table d'hôte at 6 p.m. 5-6 fr., B. 1½-2 fr., A. and L. 1½ fr., Hôtel du Petit Louvre (Pl. d, E, 4), Rue Cannebière 16, less expensive. Hôtel de l'Univers, de Castille et de Luxembourg (Pl. e, E, 5), Rue St. Ferréol 25, *Hôtel des Colonies (Pl. f, E, 4), Rue Vacon 15, Hôtel d'Orléans (Pl. g, E, 4), same street, 19, Hôtel des Princes (Pl. h, E, 4), Place de la Bourse, Hôtel des Phocéens (Pl. i, F, 4), Rue Thubaneau 4. Gr. Hôtel Beauveau (Pl. j, D, 4), Rue Beauveau 4, facing the sea; Gr. Hôtel de Bordeaux et d'Orient (Pl. k, E, 3), Boulevard du Nord 11; Hôtel de Rome (Pl. l, E, 4), Place St. Louis 7, patronized by Roman Catholic clergy; etc. — The white wines usually drunk are *Chablis*, *Graves* and *Sauternes*.

Restaurants. *Maison Dorée*, Rue Noailles 5, *Restaur. de France*, Cours St. Louis 1, *Restaur. Parisien*, same street 2; *Bouillon*, Chemin de la Corniche (p. 18) famed for its '*bouillabaisse*', a kind of fish-soup, of which the praises have been sung by Thackeray.

Cafés, the principal in the Rues Noailles and Cannebière. — Brasseries: *Taverne Alsacienne*, Allées de Meilhan 38, *Brasserie Kellmann*, Place Castellane 10, etc.

Post and Telegraph Office, Rue Grignan 58 (Pl. b, 6), and Place de la Bourse.

Tramways intersect the town in various directions. Fares 10 c. and upwards.

Steamboats to *Ajaccio* (Corsica), *Algiers*, *Genoa*, *Naples*, *Palermo*, *Malta*, *Barcelona*, etc.

Sea Baths, handsomely fitted up in the *Anse des Catalans* (Pl. A, 5, 6), on the E. side of the town, below the conspicuous former Résidence Impériale (p. 17), also warm sea-water baths, douche, vapour, etc., for gentlemen and ladies. Omnibus to or from the town 30 c. The *Bains du Roucas Blanc* and *Bains du Prado*, somewhat more distant, on the Route de la Corniche, are also well fitted up and contain similar baths.

English Church Service performed by a resident chaplain.

Marseilles, with 360,000 inhab., the capital of the Département des Bouches du Rhône and the headquarters of the XV. Corps d'Armée, is the principal sea-port of France, and the depôt of a brisk maritime traffic with the East, Italy, and Africa.

Massilia was a colony founded about B.C. 600 by Greeks from Phocæa in Asia Minor, who soon became masters of the sea, defeated the Carthaginians in a naval battle near Corsica, and stood in friendly alliance with the Romans as early as B.C. 351. They also established new colonies in their neighbourhood, such as *Tauroeis* (near Ciotat), *Olbia* (near Hyères), *Antipolis* (Antibes) and *Nicæa* (Nice), all of which, like their founders, adhered to the Greek language, customs, and culture. Massilia maintained this reputation until the Imperial period of Rome, and was therefore treated with leniency and respect by Julius Cæsar when conquered by him, B.C. 49. Tacitus informs us that his father-in-law Agricola, a native of the neighbouring Roman colony of *Forum Julii* (Fréjus), found, even under Claudius, ample opportunities for completing his education at Massilia in the Greek manner, for which purpose Athens was usually frequented. The town possessed temples of Diana (on the site of the present cathedral),

ence, who during the appalling plague in 1720, which carried off 40,000 persons, alone maintained his post and faithfully performed

the solemn duties of his calling. — From this point the Rue d'Aix ascends to the *Arc de Triomphe* (Pl. D, 3), erected in 1825, and afterwards adorned with representations of Napoleonic battles in relief by *Ramey* and *David d'Angers*.

We now return to the Cannebière. Opposite the Cours opens the small *Cours St. Louis*, continued by the *Rue de Rome* and the Promenade du Prado, which is 2½ M. in length (comp. Pl. E, F, 4–7). In the latter, at the point where it turns to the S.W., lies the *Château des Fleurs*, the property of the Rifle-shooting Club, while at its end, close to the sea, is the *Château Borely*, situated in an extensive park, and containing a valuable *Musée archéologique* (Egyptian, Phœnician, Greek, and Roman inscriptions and antiquities, Christian sarcophagi, valuable glass, etc.).

At the E. end of the *Boulevard de Longchamp* rises the new and handsome *Musée de Longchamp (Pl. H, 2), designed by *Espérandieu* and consisting of two extensive buildings connected by a colonnade of the Ionic order, adorned with a triumphal arch and a handsome monumental fountain in the centre. The right wing contains the *Musée d'Histoire Naturelle*, in the other is the *Musée des Beaux Arts*, containing several good pictures (Perugino, Madonna and Saints; Murillo, Capuchin Monk; Holbein, portrait, retouched, and others).

The grounds at the back of the Museum extend to the well-kept *Zoological Garden* (Pl. H, I, 1, 2; adm. 1 fr.).

*View. The best survey of the town and environs is afforded by the church of Notre Dame de la Garde (Pl. D, 7), situated on an eminence to the S. of the old harbour, an ancient shrine, rebuilt from designs by *Espérandieu* in 1864. The church was sadly damaged by fire in 1884, and is not now accessible. The tower which surmounts the façade is crowned with a large figure of the Virgin. The terrace in front of the church commands an admirable survey of the extensive city, occupying the entire width of the valley, the innumerable white villas *(bastides)* on the surrounding hills, the harbour and the barren group of islands at its entrance, with the Château d'If, where Mirabeau was once confined (also mentioned in Dumas' Monte Christo), and part of the Mediterranean. Several different paths ascend to this point from the old harbour, terminating in steps, a somewhat fatiguing climb of ⅓ hour. The full force of the prevailing *Mistral* (see p. 11), or piercing N.W. wind, the scourge of Provence, is often felt here. One-horse carriage to Notre Dame de la Garde 6–8 fr.

The following drive of several hours is recommended. Ascend the *Promenade du Prado* (see above), pass the *Château des Fleurs*, descend to the sea, and return to the town by the picturesque *Chemin de la Corniche*, on which lies the **Rest. Roubion* (p. 16).

Railway from Marseilles to Nice (140 M., in 5–8 hrs.; fares 27 fr. 70, 20 fr. 75, 15 fr. 20 c.; express with first class only). This

interesting route at first traverses rocky defiles at some distance from the sea, and, farther on, commands striking views. Several tunnels. — 23 M. *La Ciotat*, charmingly situated on the coast, 2½ M. to the S.E. of the station.

42 M. **Toulon** (*Grand Hôtel*, near the station; *Victoria*; *Croix d'Or*; *Louvre*; *Railway Restaurant*), the war-harbour of France for the Mediterranean, with 70,100 inhab., possesses a double harbour, protected by eleven forts which crown the surrounding heights. In 1707 the town was besieged in vain by Prince Eugene, and in 1793 the inhabitants surrendered to the English Admiral Hood. In December of that year it was gallantly defended by a small body of English soldiers against an enemy of tenfold number, but was at last taken by storm. The attack was conducted by *Bonaparte*, lieutenant of artillery, then 24 years of age. Beautiful *View from the hill on which stands the fort of *La Malgue*.

From Toulon to Hyères, 13 M., railway in 1¼ hr. (fares 2 fr. 85, 1 fr. 90, 1 fr. 40 c.). — 5 M. *La Garde*; 7 M. *La Pauline*, where our line diverges from the main railway (see below); 9½ M. *La Crau*; 13 M. *Hyères-Ville*, 1 M. from the station.

The small town of **Hyères** (*Hôtels des Ambassadeurs*, *de l'Europe*, *des Iles d'Hyères*, all three open throughout the year; *des Iles d'Or*; *des Hespérides*; *d'Orient*; *de Paris*; *du Louvre*; *des Alpes Maritimes*; *des Princes*; *Beau Séjour*; *de la Méditerranée*, less pretending, well spoken of), lies 2½ M. from the sea, on the slope of a spur of the lofty Mts. des Maures, but not sufficiently protected from the Mistral (see p. 11), which sometimes throws back the vegetation for years. Hyères has long been frequented as a winter residence by persons suffering from pulmonary complaints (English physicians, *Dr. Buzzen* and *Dr. Griffith*). Beautiful gardens and a fine avenue of palms. The *Islands of Hyères* (the *Stoechades* of the ancients) are a group of rocky islands and cliffs near the coast. The largest of them are the *Ile du Levant* or *Titan*, *Porquerolles*, *Porquerolles*, and *Bagaud*. Some of them are fortified and inhabited, but they do not enjoy so mild a climate as Hyères itself, being more exposed to the wind. The peninsula of *Giens*, which may be visited from Hyères by carriage (about 20 fr.), affords a charming view of the islands.

Beyond Toulon the train quits the coast and winds through the *Montagnes des Maures* to the N.E. 47 M. *La Garde*; 49½ M. *La Pauline*, where the branch to Hyères diverges (see above). — 85 M. *Les Arcs*, whence a branch-line runs to *Draguignan*.

98 M. **Fréjus** (*Hôtel du Midi*, *Hôtel de la Poste*), a small town with 3135 inhab., the ancient *Forum Julii*, founded by Julius Cæsar, contains the remains of a Roman amphitheatre, archway (*Porte Dorée*), and aqueduct, none of which possess much interest.

101 M. *St. Raphael*, delightfully situated in a ravine on the coast. At the small harbour of this place Napoleon landed in Oct., 1799, on his return from Egypt. Here, too, after his abdication, he embarked for Elba, 28th April, 1814. — The line now traverses a romantic, rocky district, occasionally affording charming glimpses of the numerous bays of the coast. Several tunnels.

123 M. **Cannes**. — **Hotels**, upwards of sixty in number, of which a few only need be mentioned (most of the larger ones have lifts). Near the sea, to the W.: *Hôtel d'Angleterre; *Beau Site, R. from 2 fr.; *Hôt. Bellevue; *Pavillon; Hôt. du Square Brougham. — Near the sea, to the E.:

Hôt. des Princes, D. B. 1½ fr., well spoken of; Splendide Hôtel; Beau Rivage, Gray d'Albion, well spoken of, Gourret & de la Reine; Grand Hôtel de Cannes (the most handsomely fitted up); de la Plage; Victoria. — Farther from the sea: *Hôtel Pension Suisse, 'pension 8 fr.; Central Hôtel, near the railway station, Pension de la Paix, Pens. Bel Air, Hôtel de France; Westminster, well spoken of, Windsor; Beau Séjour; *St. Charles, moderate, Désanges. — In the Campagne: Beau Lieu; *Hôtel d'Alsace Lorraine, Richemont; *Hôtel Montpellier; Hôtel de la Californie, on Mont California; Paradis; Provence; Prince de Galles, with a large garden.

The charges at the Pensions vary from 8 to 14 fr. per day, at the larger hotels from 15 to 20 fr. and upwards. Private apartments are easily obtained. Engagements are usually made for the whole season, from October to May, the rest being 120-200 fr. and upwards. *Mr. John Taylor*, Rue de Fréjus 15, is recommended as an agent. Cannes is considered a somewhat expensive place.

Cafés. *Café des Alliés*, in the Cours; *de Paris*, *de la Rotonde*, in the Boulevard de la Plage, etc. — **Confectioner:** **Rumpelmayer*, on the beach, by the Cercle Nautique, dear.

Warm Baths. *Bains de Notre Dame*, Rue de la Foux; also in the sea bathing establishments.

Carriages. Within the town, one-horse carr. 1½ fr., two-horse 2 fr. per drive; 2½ fr. and 3½ fr. per hour; outside the town, somewhat higher, according to tariff.

English Physicians. *Dr. Frank*, *Dr. Bright*; *Dr. Battersby*; *Dr. Charles*; *Dr. Brandt*, *Dr. Blanc*, *Dr. Drysdale* (homœopathist). — **Chemists.** *Gimer*; *Bromley & Bascoul*, *Carlemon*, Rue d'Antibes 28.

English Churches. *St. Paul's*, Boul. du Cannet, services during the season at 8.30, 11, and 3, in April and May at 8, 11, and 3.30; chaplain, *Rev. W. H. Wellington, M. A.* — *Christchurch*, Route de Fréjus, at 8.30, 11, and 3; chaplain, *Rev. H. Percy Smith, M. A.* — *Holy Trinity*, Rue Gustinoff, at 11 and 3; chaplain, *Rev. W. Brooks, B. D.* — There is also a *Scottish Presbyterian Church*, with services at 11 and 3.

Climate. Cannes is protected on the N.W. by the *Esterel Mts.* and on the N. and N.E. by other ranges of hills, but the beach is somewhat exposed to the Mistral and the N.E. wind. It is thus at times, particularly in spring, cooler and more windy than Mentone or San Remo, but its winter-climate is usually mild, equable, and dry. The warmest and most sheltered part of Cannes, and consequently that most suitable for patients with pulmonary complaints, is the space between the N. side of the town and the village of *Le Cannet*. Its comfortable accommodation, its excellent drinking water, and the numerous pretty drives in the vicinity, have co-operated with its sheltered situation in making Cannes a most popular winter-resort, especially among the upper classes.

Cannes, a small but rapidly increasing town with 19,500 inhab., picturesquely situated on the *Golfe de la Napoule*, consists chiefly of a main street, parallel with which, along the coast, runs the *Boulevard de la Plage*, terminating on the W. in the *Cours*, a 'place' with promenades and fountains and a marble *Statue of Lord Brougham* (d. at Cannes in 1868). The W. end of the town is chiefly occupied by English families. The best French society is also well represented.

The old town lies at the foot of the *Mont Chevalier*, on which the parish-church rises, and from which the pier closing the S.W. side of the harbour extends. Fine view from the top.

Opposite the *Cap de la Croisette*, the promontory which separates the Golfe de la Napoule from the *Golfe Jouan*, rise the *Iles de Lérins*. On *Sainte Marguerite*, the largest of these, is situ-

left bank of the *Reyssousse*, $^3/_4$ M. from the station. The church (of

Notre Dame de Bourg, erected in the 15th-17th cent., in a variety of styles, contains some fine old and modern stained glass windows and carved choir-stalls of the 16th cent. On the promenade Le Bastion is the **Monument of Bichat* (d 1802), the celebrated physiologist, who once studied at Bourg, by David d'Angers, and in front of the *Préfecture* statues have recently been erected to *General Joubert* (1769-99) and to *Edgar Quinet*, the well-known author (1803-1875), both of whom were also natives of the Bresse.

The celebrated **Church of Brou*, in the florid Gothic style, erected in 1511 36 by Margaret of Austria, Regent of the Netherlands, is situated 1½ M from the station It contains the sumptuous **Monuments* of the foundress, the Duke Philibert of Savoy, her husband, and Margaret of Bourbon, her mother in law. Her well known motto '*Fortune infortune forte une*', may be seen in different parts of the church.

The line intersects the forest of *Seillon*. Near Stat. *Pont d'Ain* the *Ain* is crossed

317 M. **Ambérieu**, a pleasant little town on the *Albarine*, situated at the base of the Jura Mts, is the junction for Lyons (p. 4).

The train now continues to ascend the valley of the Albarine. To the left lie the ruined castles of *Vieux-Mont-Ferrand* and *St. Germain*. Beyond *St. Rambert de Joux* the valley becomes wilder and more imposing. The line quits the Albarine at stat. *Tenay*, and enters a sequestered valley to the right, where *Les Hôpitaux* is situated. Near *Rossillon* are a few fragments of an ancient stronghold. Beyond a tunnel, ⅓ M. in length, the lakes of *Pugieu* are observed on the right. Beyond two small stations the train next reaches the valley of the *Rhone* near —

348 M **Culoz** (774 ft., *Hôtel Folliet*, **Rail. Restaur.*), at the base of the *Colombier* (5032 ft.), the junction of the Geneva line.

From Geneva to Culoz (41½ M), railway in 1¾ 2½ hrs (fares 8 fr. 10, 6 fr., 4 fr 45 c.) The line follows the right bank of the Rhone, on the slopes of the Jura Mts Beyond (14 M) *Collonges*, the Rhone flows through a narrow rocky valley, confined between the *Jura* and *Mont Vouache*, and commanded by the *Fort de l'Ecluse*, which rises far above on the right. The line quits the defile by the long *Tunnel du Crêde* (2½ M.), crosses the grand *Valserine Viaduct*, and reaches (20½ M) *Bellegarde* (Poste), at the influx of the Valserine into the Rhone (French custom-house examination). The latter here forms a species of rapid, known as the *Perte du Rhône*, where the water is occasionally lost to view. Stations *Pyrimont*, *Seyssel*, and *Culoz*.

The train crosses the Rhone, and at stat. *Châtillon* reaches the *Lac du Bourget*, 12 M. in length, 1½ M. in breadth, the E. bank of which it follows Several tunnels and fine views.

363 M. **Aix-les-Bains** (850 ft.; **Grand Hôtel d'Aix*; **Vénat*; **Hôtel de l'Europe*, **Guilland et de la Poste*, less expensive; and many others), the *Aquae Allobrogum* or *Aquae Gratianae* of the Romans, is a celebrated watering-place with 4700 inhab (12,000 visitors to the baths annually), possessing sulphur-springs (113° Fahr), adapted for internal and external use. The large new *Etablissement Thermal*, with baths and pump-room, deserves inspection. In the place in front of it rises the *Arch of Campanus*,

rection.

The tunnel (7½ M. in length; N. entrance 3609 ft., S. entrance 4163 ft. above the sea-level; height in the centre 4245 ft., depth below the surface of the mountain 4000 ft.) was begun in Jan. 1861 and completed in Dec. 1870, under the superintendence of the engineers Sommeiller, Grandis, and Grattoni. Its total cost was 75,000,000 fr. The ingenious boring-machines, constructed for the purpose, were worked by compressed air. From 1500 to 2000 workmen were constantly employed on each side. The tunnel is 26 ft. wide, 19 ft. high, and almost entirely lined with masonry. It is lighted by lanterns placed at intervals of 500 mètres, and the distances are given in kilomètres. The carriages are lighted with gas. The air in the tunnel, although somewhat close, is not unpleasant. The transit occupies 20 minutes. Travellers are warned not to protrude their heads or arms from the carriage-windows during the transit, and are also recommended to keep the windows shut.

The now deserted Mont Cenis Road, which continues to ascend the valley of the Arc, was constructed by Fabbroni in 1803-5, during the reign of Napoleon I. The culminating point of the *Mont Cenis* (6850 ft.) lies 17 M. to the E. of the tunnel, which was therefore hardly appropriately called after the mountain. The road then descends to Susa (see below), about 40 M. from Modane.

At the S. end of the tunnel is (443 M.) stat. *Bardonecchia* (4127 ft.). Two tunnels. Stat. *Beaulard*. Near stat. *Oulx* (3497 ft.), the Roman *Villa Martis*, the line enters the picturesque valley of the *Dora Riparia*. Beyond a bridge and two tunnels, (446 M.) stat. *Salbertrand* (3302 ft.). The river is again crossed. Before the next station, nine tunnels are traversed. To the left, between the second and third, a glimpse is obtained of the small town of *Exilles* with the frontier fortress of that name; farther on, a fine waterfall. — 453 M. *Chiomonte*, or *Chaumont* (2626 ft.). Then a number of tunnels and aqueducts. The valley contracts and forms a wild gorge *(La Gorgia)*, of which beautiful views are obtained, with the Mont Cenis road winding up the hill on the farther side, and the Roche-Melon, Roche-Michel, etc., towering above it. When the valley expands, Susa with the arch of Augustus comes in sight on the left (see below). — 456½ M. *Meana* (1949 ft.), 1 M. from Susa, lies 324 ft. higher than the latter. Three tunnels. The train then descends through beautiful chestnut woods, and crosses the Dora. — 462 M. *Bussoleno*.

A short branch-line (6 M. in ½ hr.; fares, 95, 65, 50 c.) runs hence to **Susa** (1625 ft.; *Hôtel de France, Soleil*), a small and ancient town, the Roman *Segusio*, situated on the right bank of the Dora. A garden on the W. side of the town contains a Triumphal Arch, 44 ft. in height, 39 ft. in width, and 20 ft. in depth, with projecting Corinthian columns at the corners and sacrificial scenes on the frieze, erected according to the inscription in A. D. 8. There are also a few other Roman relics. The church of *S. Giusto* dates from the 11th century. On the opposite bank of the Dora rises the fort *La Brunetta*, which was destroyed by the French in 1798.

Next stations *Borgone* (where the Dora is crossed), *S. Antonino*, *Condove*, and *S. Ambrogio*, high above which, on a rocky eminence to the right, rises the abbey of *S. Michele della Chiusa*, or *La Sagra*, remarkable for its tombs which convert dead bodies into natural mummies. At stat. *Avigliana* the valley expands into a broad plain. Stations *Rosta*, *Alpignano*, *Collegno*.

496 M. **Turin**, see p. 49.

9 M. *Bérisal* (5006 ft.), the Third Refuge (*Hôtel de la Poste,

R. 2½ fr.). Above the Fourth Refuge (5845 ft.) a retrospect is obtained in clear weather of the Bernese Alps to the N., from which the huge Aletsch Glacier descends. The part of the road between the Fifth Refuge (6358 ft.) and the culminating point is the most dangerous during the period of avalanches and storms. The road passes through the *Kaltwasser Glacier Gallery* (6460 ft.), over which the stream issuing from the glacier is precipitated into the depths below, forming a waterfall which is visible through a side opening The road then passes through two other galleries. From the Sixth Refuge (6540 ft.) a splendid final view is enjoyed of the Bernese Alps; far below in the Rhone Valley lies Brieg.

The **Simplon Pass** (6595 ft.) is 6 M. from Bérisal About ¾ M. beyond the summit is the *Hospice*, a spacious building founded by Napoleon, but not completed till 1825. A broad, open valley, bounded by snow-capped heights and glaciers, forms the highest portion of the Pass. The imposing *Rossi Glacier* is a conspicuous object on the mountains to the S.; to the E rises the *Monte Leone* (11,696 ft.). The *Old Hospice*, a lofty square tower now tenanted by herdsmen, lies on the right far below the road.

20½ M. **Simplon**, Ger *Simpeln*, Ital *Sempione* (4856 ft.; *Poste*, R. 2, D. 3½ fr.; *Hôtel Fletschhorn*). The road now describes a long curve to the S, which pedestrians may cut off by a rough path regaining the road at the *Alpaby Gallery*, where the most interesting part of the Simplon route begins It leads through the **Ravine of Gondo*, one of the wildest and grandest in the Alps, becoming narrower and more profound at every step, until its smooth and precipitous walls of mica-slate completely overhang the road, below which rushes the impetuous *Doveria*. The longest of the cuttings by which the road penetrates the rocks is the *Gallery of Gondo*, a tunnel 245 yds. in length. At its end the *Fressinone* (or *Alpienbach*) forms a fine waterfall, which is crossed by a slender bridge; on both sides the rocks tower to a dizzy height. The dark entrance of the tunnel forms a striking contrast to the white foam of the falling torrent, and with the beautiful *Bodmer Glacier* in the background to the left presents a most imposing picture. *Gondo* (2818 ft.) is the last Swiss village; ½ M. beyond it is the Italian boundary-column. *S. Marco*, ¼ M. farther, is the first Italian village.

29 M. **Iselle** (2175 ft.; **Posta*) is the seat of the Italian custom-house. The valley, although now less wild, continues to be extremely picturesque. It unites with the broad and fertile valley of the *Toce (Val Antigorio)* at the bridge of *Crevola*, 100 ft. in height, below which it is called the *Val d'Ossola*. The characteristics of the scenery are thoroughly Italian.

40 M **Domo d'Ossola** (1000 ft.; *Hôtel de la Ville et Poste*, R. 2½, D. 5 fr., *Hôtel d'Espagne*), a small town with 3300 inhab., beautifully situated The *Calvary Hill*, ½ hr. to the S., commands a superb view.

Near (4 M.) *Villa*, the *Antrona Valley* opens on the right; then (1½ M.) *Pallanzeno*, and (2 M.) *Masōne*, opposite which opens the *Anzasca Valley*, with the magnificent **Monte Rosa* group at its head. The Tosa is crossed.

48 M. *Vogogna* (*Corona), a small town at the base of precipitous rocks. The next villages are (1½ M.) *Premosello*, (2 M.) *Cuzzago*, and (1 M.) *Migiandone*, where the Tosa is crossed by a five-arched stone bridge.

57 M. *Ornavasso* (Italia; Croce Bianca). The marble-quarries in the vicinity belong to the chapter of the cathedral of Milan. At (59½ M.) *Gravellona*, a place with large cotton-mills, the *Strona* falls into the Tosa. The *Lake of Orta* lies 4½ M. to the S. (p. 170). The road to *Stresa* and *Arona* diverges here to the right.

The Road to Stresa (7½ M.; diligence and change of carriages, see p. 25) passes large granite quarries, in which beautiful crystals of felspar are found, and reaches the *Lago Maggiore* at (2 M.) *Feriolo* (p. 167); in the distance are seen Pallanza and the Isola Madre (p. 168), and farther off, the fine outline of the *Sasso di Ferro*. 5 M. *Baveno* (p. 167); the road continues to skirt the lake, in view of the *Borromean Islands*, and next reaches (7½ M.) *Stresa* (p. 168).

The road to Pallanza crosses the Tosa and leads past the base of the *Montorfano*, near the picturesque *Lago di Mergozzo*, to *Fondo Toce*, at the influx of the Tosa into the *Lago Maggiore* (p. 167). To the S. in the distance are the *Borromean Islands* (p. 167); on the right rises the *Monte Motterone* (p. 169). We now follow the bank of the lake, passing *Cavendone* on the hill to the left, with its pilgrimage church, to *Suna*, with its pleasant villas, (66 M.) *Pallanza* (p. 166), and (68 M.) *Intra* (p. 166), whence a steamer, corresponding with the diligence, crosses to *Laveno* on the Bellinzona-Genoa Railway (p. 165).

4. From Lucerne to Lugano. St. Gotthard Railway.

128 M. Railway in 6¾-9 hrs. (fares 29 fr. 30, 20 fr. 50, 14 fr. 65 c.; through fares to Milan, 178 M., 36 fr. 65, 25 fr. 65, 18 fr. 5 c.; sleeping compartment 11 fr. 80 c. extra). — A table-d'hôte dinner is provided at Göschenen for passengers by the day-express; those intending to partake of it inform the guard.

The **St. Gotthard Railway, one of the most stupendous engineering enterprises of modern times, was begun in June 1872, and opened on May 22nd, 1882, with a total expense of 238 million francs, or 9,500,000 *l.* It comprises the lines Immensee-Goldau-Flüelen-Bellinzona-Lugano-Chiasso (128 M.), Bellinzona-Locarno (13½ M.) and Bellinzona-Magadino-Pino (16½ M.). The highest point of the railway is in the middle of the great tunnel and is 3786 ft above the level of the sea. The maximum gradient is 1 : 40, the shortest curve-radius 330 yds. The inclines have partly been surmounted by large spiral tunnels, of which there are three on the N. side of the St. Gotthard and four on the S. In all the railway has 56 tunnels (with an aggregate length of 26 M.), 32 bridges, several of which are of great size, and 10 viaducts. — The **Steamboat Voyage* on the Lake of Lucerne from Lucerne to Flüelen is much pleasanter than the railway journey, and is recommended to those who are not pressed for time. Comp. *Baedeker's Switzerland.*

Lucerne. — *Schweizerhof; *Luzerner Hof; *Hôtel National; Beau-rivage; Europe; Angleterre; Cygne; Hôtel du Rigi, all near the steamboat pier; the first-named are on a large scale. Hôtel du Lac, and St. Gotthard, both near the station. Balance, on the Reuss. — Engel, Adler, Rössli, Post, Mohr, all unpretending.

Lucerne, the capital of the canton of that name, with 17,800 inhab., is situated at the efflux of the *Reuss* from the *Lake of Lucerne*. The view from the *Schweizerhof-Quai* is strikingly beautiful. The celebrated **Lion of Lucerne*, designed by Thorvaldsen, to the N., ¼ M. from the Schweizerhof, and the adjacent '*Glacier Garden*' are the principal attractions in the town. The historical and art-industrial *Museum* in the town-hall is also interesting. Walks and excursions, see *Baedeker's Switzerland*.

Soon after leaving the station the train passes through a small tunnel, beyond which the lines to Bern and Basel diverge on the left. It then crosses the Reuss by a bridge 175 yards long, passes through another tunnel and a cutting, and skirts the *Roth-See* (1½ M. long) on the right. Between (5 M.) *Ebikon* and (9 M.) *Gisikon* we obtain a view of the *Rigi* to the right.

11 M. **Rothkreuz** (*Rail. Restaurant*), the junction of the lines to Aarau and Zürich. Our train runs hence to the E., and at (16 M.) *Immensee-Küssnacht* reaches the picturesque *Lake of Zug* (9 M. long, 2½ M. broad); opposite rises the *Rossberg* (see below). The railway skirts the N. slope of the *Rigi* at a considerable height above the lake, passes *Arth* on the left, and penetrates the *Rinderfluh Tunnel*, beyond which lies (21 M.) **Arth-Goldau** (*Rail. Restaur.*), situated in the midst of debris and fragments of rock, the results of a disastrous landslip which descended from the *Rossberg* in 1806. Arth-Goldau is also a station on the Arth and Rigi-Kulm line. Farther on, to the left, are the farms of *Steinenberg* on the mountain-side, while to the right lies the *Lake of Lowerz*, with the island of *Schwanau*. 24 M. *Steinen*, in a rich fruit-district. 26 M. *Seewen*, the station for **Schwyz** (*Rössli; Hôtel Hediger*), the capital of the canton, with 6600 inhab., which lies 1 M. inland, at the base of the double-peaked *Mythen* (6240 ft.).

The train now turns to the S., passing the *Fronalpstock* (6295 ft.) on the left, crosses the *Muotta*, and reaches —

28½ M. **Brunnen** (**Waldstätter Hof*, on the lake; **Adler; Rössli; Hirsch*), the most beautifully situated place on the Lake of Lucerne. The railway-station is at the back of the village, somewhat distant from the lake.

The railway is now carried by a tunnel 135 yds. in length below the *Gütsch* and the *Axenstrasse*, which leads along the E. bank of the lake from Gersau to Flüelen. It then reaches the ***Urner See**, or E. arm of the *Lake of Lucerne*, along the bank of which it runs through a succession of tunnels and cuttings. On the right opens a noble view of the lake, on the opposite bank of which, at the base of the *Seelisberg*, is the meadow of *Rütli*, where, according to

*Bridge 300 ft. high. We now follow the left bank of the picturesque Reuss valley, sharing the narrow space with the road, until

the latter again crosses to the right bank. After passing through four short tunnels *(Intschi, Zgraggen, Breiten,* and *Meitschlinger)* we reach —

50 M. **Gurtnellen** (2297 ft.). Beyond Gurtnellen the train ascends the hill of Goschenen (see below) by means of three curved tunnels and an immense double bend. It crosses the *Gornoren-Bach* and the *Hagrigen-Bach* (fine waterfall on the right) and enters the *Pfaffensprung Loop Tunnel* (1635 yds.), near the Pfaffensprung bridge, by which the road re-crosses to the left bank of the Reuss. On emerging from the upper end of the tunnel, which is 115 ft. above the lower, the train proceeds through the short *Mühle-Tunnel*, again crosses the Hagrigen-Bach, with a view of the Pfaffensprung bridge below us to the left, and then traverses the *Müheren-Tunnel* (93 yds ; 2820 ft. above the sea-level). Immediately afterwards we cross the deep gorge of the *Meienreuss*, which descends from the *Meien-Thal*, penetrate the hill of Wassen by the *Kirchberg Tunnel* (330 yds.), and after passing to the right bank of the Reuss, enter the *Wattinger Loop Tunnel* (1199 yds. long, 76 ft of ascent). Beyond the tunnel, the train again crosses the Reuss, penetrates the *Rohrbach Tunnel* (243 yds.), and reaches the station of (55 M.) **Wassen** (3055 ft), a considerable village *(Hôtel des Alpes, Ochs)* with a loftily situated church commanding an admirable survey of the bold structure of the railway.

The imposing **Middle Meienreuss Bridge* (69 yds. long, 260 ft. high) and the *Leggistein Loop Tunnel* (1204 yds. long, 82 ft. of ascent) now carry us to the third or *Upper Meienreuss Bridge* (60 yds. long, 148 ft high), beautifully situated. We then pass through the short *Meienkreuz Tunnel* (84 yds. , 3250 ft. above the sea), skirt the hill-side, and obtain a view of Wassen and the windings just traversed. Opposite rises the *Bienner Stock* (9785 ft.). We then cross the *Kellerbach* and the *Rohrbach* by an arched iron bridge (44 yds. long, 92 ft. high), penetrate the *Naxberg Tunnel* (1 M. long, ascent of 118 ft), and span the deep gorge of the *Göschenen-Reuss* by a bridge 69 yds. long, 160 ft. high, affording a view of the *Göschenen-Thal* to the right, with the beautiful *Dammafirn* in the background.

60 M. **Göschenen**, Ital. *Cascinotta* (3640 ft.; **Rail. Restaur.*, D. with wine 3½ fr.; **Hôt. Göschenen, Rössli*). Immediately beyond the station the train crosses the *Gotthard Reuss* and enters the great ***St. Gotthard Tunnel**, which runs nearly due S., 5-6000 ft. below the highest point of the mountain.

The tunnel is 16,309 yds or about 9¼ M. in length, thus exceeding the Mont Cenis Tunnel (p. 24) by about 1½ M. The highest point (3788 ft.) is almost exactly in the middle, whence it descends on both sides, about 6 ft. in 1000 ft. towards Göschenen and 2 ft. in 1000 ft. towards Airolo. The work was begun in June 1872 at Göschenen, and a month later at Airolo, and the boring was completed on 29th Feb. 1880. The contractor, M. Louis Favre, died in the tunnel of apoplexy on July 19th, 1879. The boring was accomplished by boring-machines, driven by compressed air,

tondo Loop Tunnel (nearly 1 M. long; 115 ft. of descent). Next follow the short *Tourniquet Tunnel* (74 yds.), the *Travi Viaduct* (67 yds.), and the *Travi Loop Tunnel* (nearly 1 M. long; 118 ft. of descent). The train has now reached the lower zone of the Valle Leventina, and recrosses the Ticino by a bridge 55 yds. in length.

90 M. **Giornico** (1480 ft.). The large village (1300 ft.; *Cervo; Corona*), picturesquely situated on the left bank, 1¼ M. to the E., has an old Lombard tower, and traces of fortifications near the church of *Sta Maria di Castello*. The old church of *S. Niccolò da Mira*, in the earliest Romanesque style, is said to stand on the site of a heathen temple.

Beyond Giornico the line recrosses the Ticino by a bridge 132 yds. long. On the right is the pretty fall of the *Cramosina*. 94 M. **Bodio** (1085 ft.; *Posta*). Beyond *Polleggio* the *Brenno* descends from the *Val Blegno*, which opens to the left, and falls into the Ticino. Two bridges carry the line across the two branches of this river to —

97 M. **Biasca** (*Railway Restaurant; Hôtel de la Gare; Grand Hôtel Biasca, Unione*, in the village) The station lies 1 M. to the S. of the village, which contains an old Romanesque church, situated upon a hill. From the station a series of oratories ascends to the *Petronilla Chapel*, near which is the **Froda* or *St. Petronilla Pill.*

The train skirts the base of the richly clothed E. slopes of the valley, which is very hot and dusty in summer. — 101 M. *Osogna* (965 ft.), at the foot of an abrupt and rocky height. Near *Cresciano*, on the left, are the pretty *Boggera Falls* — 105 M. *Claro* (1017 ft.), at the foot of the *Pizzo di Claro* (8760 ft.), with the monastery of *S. Maria* on the hill-side. Beyond (107 M.) *Castione* the train passes the mouth of the *Val Mesocco* and crosses the *Moesa*. To the left lies *Arbedo*, where a battle was fought in 1422 between the Milanese and the Swiss, in which 2000 of the latter fell. The train then passes through a tunnel (77 yds. long), beyond which we obtain a magnificent view of Bellinzona.

109 M. **Bellinzona** (777 ft., *Railway Restaurant; *Poste et Pension Suisse; Hôtel de la Ville; Angelo; Hôt. Bellinzona*), the capital of the canton of Ticino, with 2500 inhab., presents a strikingly picturesque appearance when viewed from a distance, but the charm is dispelled when the town is entered.

The three picturesque CASTLES were once the residence of the bailiffs of the three ancient confederate cantons. The largest, the *Castello Grande*, on an isolated hill to the W., belonged to Uri, of the other two, towards the E., the lower, *Il Castello di Mezzo* or *di Sotto*, belonged to Schwyz, and the *Castello Corbario* or *Corbè* (1502 ft.), the upper, now a ruin, to Unterwalden. The Castello Grande is now used as an arsenal and prison; visitors are admitted to the court and gardens to see the beautiful view (fee to the guide). Another admirable point is the lofty situated pilgrimage-chapel of *S. Maria della Salute*.

The lower valley of the Ticino forms a wide plain, enclosed by

1850. The road passes through the large village of *Ems*, with

the scanty ruins of the castle of *Hohenrhätia*, and crosses the Rhine by a new iron bridge, before reaching —

6 M. **Reichenau** (1936 ft., **Adler*), a group of houses at the confluence of the *Vorder-Rhein* and *Hinter-Rhein*. The château, erected by the bishops of Coire, is now the property of Dr. A. v. Planta.

A covered wooden bridge crosses the *Vorder-Rhein*, immediately before its confluence with the Hinter-Rhein. Through the valley of the Vorder-Rhein a post-road, not crossing this bridge, but branching off to the right, on the left bank of the Vorder-Rhein, leads to *Disentis* and *Göschenen* (p. 30).

Our road, on the left bank of the Hinter-Rhein, soon ascends for a short distance, and passes the villages of *Bonaduz* and *Rhäzüns*. The fertile valley which we follow as far as Thusis, called *Domleschg*, or *Domlianschga*, on the right (E.) bank of the Rhine, and on the W. side *Heinzenberg*, or *Montagna*, is remarkable for its numerous castles. Towards *Katzis* (2185 ft.) the scenery is particularly fine. To the S. rises the snow-clad summit of the *Piz Curver* (9760 ft.); beyond it, to the left, is the *Schyn Pass*, with the majestic *Piz St. Michel* (10,371 ft.) in the background; to the N. the *Ringelspitz* (10,659 ft.) and the *Trinserhorn* (9934 ft.). Near Thusis, above the village of *Masein*, rises the castle of *Tagstein*.

16 M. **Thusis**, Romanic *Tusonn* (2448 ft.; **Via Mala*; **Adler* or *Post*; **Hôtel and Pension Rhaetia*), lies at the confluence of the Rhine and the *Nolla*, the turbid water of which tinges the Rhine for a considerable distance. Fine view from the bridge over the Nolla. In the background towers the *Piz Beverin* (9643 ft.).

Beyond Thusis the valley of the Rhine is apparently terminated by lofty mountains. The entrance of the ravine of the Rhine is guarded on the right bank by the ruined castle of *Hohen-Rhätien*, or *Hoch-Realt*. Prior to 1822 the bridle-path from Thusis ascended the valley of the Nolla on the right bank through forest, and entered the gorge below *Rongellen* (see below). The path through the gorge, the celebrated ***Via Mala**, was then only 4 ft. wide, and followed the left bank. The new road was constructed in 1822. The limestone-rocks rise almost perpendicularly on both sides to a height of 1600 ft. At the *Künzli*, a little way from the entrance of the ravine, there is a fine retrospect. About 1½ M. from Thusis is the *Verlorne Loch*, a tunnel 55 yds. long, penetrating the projecting rock. Before reaching it the road passes beneath a huge overhanging cliff. At the point, beyond the tunnel, where the side-wall ceases and the wooden railings recommence, a view of the brawling torrent is obtained. The retrospective *View, through the narrow and gloomy defile, of the solitary tower of Hohen-Rhätien and the sunny slopes of the Heinzenberg beyond is very striking.

Near the (¾ M.) post-house of *Rongellen* the gorge expands, but soon again contracts. The road crosses the river three times at short intervals. The scene is most imposing in the vicinity of the

Dogana (6247 ft.), the Italian custom-house, at the head of a bleak valley surrounded by lofty mountains.

The road now descends by numberless zigzags along the E. slope, being protected against avalanches by long galleries. Beyond the second gallery a beautiful view is obtained of *Isola* and the old road, destroyed by an inundation in 1834. The new road avoids the dangerous *Liro Gorge* between Isola and Campo Dolcino. Beyond *Pianasso*, near the entrance to a short gallery, the *Madésimo* forms a magnificent waterfall, 650 ft in height, which is best surveyed from a small platform by the road-side.

50 M. **Campo Dolcino** (3457 ft.; *Croce d'Oro*; *Posta* or *Corona*) consists of four large groups of houses. The second contains the church, surrounded by ash-trees, and the 'Campo Santo'. The *Liro Valley* is strewn with fragments of rock, but the wildness of the scene is softened by the luxuriant foliage of the chestnuts lower down, from which rises the slender white campanile of the church of *Madonna di Gallivaggio*. Near *S. Giacómo* there are whole forests of chestnuts, which extend far up the steep mountain slopes. The vineyards of Chiavenna soon begin, and the rich luxuriance of Italian vegetation unfolds itself to the view.

58½ M. **Chiavenna**, Ger. *Clefen* or *Cläven* (1090 ft.; **Hôtel Conradi*, near the post-office), the Roman *Clavenna*, an ancient town with 4100 inhab., is charmingly situated on the *Maira*, at the mouth of the *Val Bregaglia*, through which the road to the Maloja Pass and the Engadine leads. Opposite the post-office, on the road, are the extensive ruins of a castle, formerly the property of the *De Salis* family. Picturesque view from the castle-garden or '*paradiso*' (fee ½ fr.), which extends along an isolated vine-clad rock. — *S. Lorenzo*, the principal church, has an elegant slender clock-tower or campanile, rising from an arcaded enclosure which was formerly the burial-ground. The *Battisterio* contains an ancient font adorned with reliefs.

The road to Colico at first traverses vineyards; farther on, the effects of the inundations of the *Maira*, and its tributary the *Liro*, which joins it below Chiavenna, become apparent. Near —

65 M. *Riva* the road reaches the *Lago di Riva*, or *di Mezzola*, which, before the construction of the road, travellers were obliged to cross by boat. This piece of water originally formed the N. bay of the Lake of Como, from which it has been almost separated by the deposits of the *Adda*; but the shallow channel which connects the lakes has again been rendered navigable. The road skirts the E. bank of the lake, in some places supported by embankments and masonry, in others passing through galleries, and crosses the Adda. Before joining the Stelvio road (p. 151), we observe on the right the ruined castle of *Fuentes*, once the key of the Valtellina, erected by the Spaniards in 1603, and destroyed by the French in 1796.

75½ M. **Colico** (722 ft; *Isola Bella*, *Angelo*; *Hôt. Risi*; *Ristoratore della Posta*, on the lake), at the N. extremity of the Lake of Como (R. 22). From Colico to *Como*, see pp. 151-146.

6. From Innsbruck to Verona by the Brenner.

106 M. Railway in 9-12 hrs., express fares 30 fr. 55, 20 fr. 30 c.; ordinary 20 fr. 50, 14 fr. 85, 10 fr. 80 c. Views on the *right* as far as the summit of the Brenner. Information as to through-tickets, which are paid for in Italian money, see Introd. vii.

The Brenner, the lowest pass over the principal chain of the Alps, is traversed by the oldest of the Alpine routes, which was used as early as the Roman period, and rendered practicable for carriages in 1772. The railway, opened in 1867, one of the grandest modern works of the kind, affords the most direct communication between S. E. Germany and Italy. Within a distance of 78 M. the line is carried through 22 tunnels, and over 60 large and a number of smaller bridges. The greatest incline, 1:40, is between Innsbruck and the culminating point.

Innsbruck (1912 ft.; **Tiroler Hof*, **Europäischer Hof*, both first class and near the station; *Goldene Sonne*, *Goldener Adler*, in the town, *Stadt München*, second-class), see *Baedeker's Eastern Alps*. The train passes the Abbey of *Wilten* (on the right) and penetrates the hill of *Isel* by a tunnel 750 yds. in length. It then passes through another tunnel, and crosses to the right bank of the *Sill*, on which it ascends. On the S. rises the *Waldraster-Spitze* (8907 ft.). Five tunnels. Beyond (5 M.) *Patsch* (2550 ft.), the valley becomes narrower and wilder. Four more tunnels. The Sill is crossed twice. — 12 M. *Matrei* (3241 ft.), with the château of *Trumsen*, the property of Prince Auersperg, is charmingly situated. — 14 M. *Steinach* (3430 ft.); the village lies on the other side of the valley, at the mouth of the *Gschnitzthal*. — The train now ascends a steep incline, crosses the *Schmirner Thal* in a wide curve above the village of *Stafflach* (two tunnels), and runs high above the profound ravine of the Sill to (19½ M.) *Gries* (4100 ft.). It then, in another curve, passes the small green *Brennersee*, and reaches —

23½ M. Stat. **Brenner** (4485 ft.), on the summit of the pass, the watershed between the Black Sea and the Adriatic. The *Sill*, which rises on the N. side of the pass, falls into the Inn, the *Eisak*, rising on the S. side, descends to the Adige. The train follows the course of the Eisak and soon stops at (26 M.) *Brennerbad* (4353 ft., *Sterzinger Hof), a popular bath-establishment. It then descends rapidly by means of a long embankment and through two tunnels to stat. *Schellsberg* (4065 ft.), where it turns into the *Pfitsch-Thal*. Here it enters the N. slope of the valley by a curved tunnel, 800 yds. long, from which it emerges in the opposite direction, soon reaching (33 M.) *Gossensass* (3481 ft.; *Gröbner), which lies 584 ft. below Schellsberg. This is one of the most interesting parts of the line, and is most striking when seen in the reverse direction. — The train now runs high above the Eisak, passing at places through wild rocky scenery, and enters the broad basin in which lies —

38 M. **Sterzing** (3107 ft.; *Goldener Greif*, *Neue Post*, *Schwarzer Adler*, *Stoetter's Hotel*, at the station), a clean and picturesque little town with curious old buildings and arcades, deriving its prosperity from mines formerly worked here.

The train now crosses the *Pfitscher Bach;* on the left rises the castle of *Sprechenstein*, and on the right the ruins of *Thumburg* and *Reifenstein.* — 40½ M. *Freienfeld.* The train crosses the Eisak; on the left bank rises the ruined castle of *Welfenstein* and the village of *Mauls.* — Beyond (45 M.) *Grasstein* the train enters the narrow defile of *Mittewald*, where the French were defeated in 1809.

The lower end of the defile, called the *Brixener Klause*, near *Unterau* (2460 ft.), is closed by the (47½ M.) **Franzensfeste,** a strong fortress constructed in 1833. The station (**Rail. Restaurant*, with rooms to let, D. 1 fl. 20 kr., R. 1 fl.) lies at some distance from the fortifications. The Pusterthal line (for Carinthia) here branches off to the left. The vegetation now assumes a more southern character, vineyards and chestnuts gradually appearing.

56½ M. **Brixen,** Ital. *Bressanone* (1833 ft., **Elephant*), was for nine centuries the capital of an ecclesiastical principality, which was dissolved in 1803, and is still an episcopal residence. Most of the churches date from the 18th cent., and are unimportant. At the S.W. end of the town is the *Episcopal Palace* with an extensive garden.

The train next crosses the Eisak by an iron bridge, on the right, above, lies *Tschötsch;* on the left, the pleasant village of *Albeins.*

61½ M. **Klausen** (1676 ft.; *Lamm; Post*), consisting of a single narrow street, is situated in a defile, as its name imparts. The Benedictine monastery of *Seben*, on the right, commands a very striking view. It was once a Roman fort under the name of *Sabiona*, and afterwards an episcopal residence down to the 10th cent.

Below Klausen the valley contracts. The line skirts precipitous porphyry cliffs. — 66½ M. *Waidbruck* (1520 ft., Sonne), at the mouth of the *Grödener Thal.* On the left, high above, rises the *Trostburg*, the property of Count Wolkenstein.

The train crosses the Grödenerbach, and then the Eisak. — 71 M. *Atzwang* (1244 ft.), at the mouth of the *Finsterbach.* The train again crosses the Eisak, in a narrow valley enclosed by abrupt porphyry rocks. Several tunnels. 76 M. *Blumau*, at the mouth of the *Tierser Thal.* On the right bank are the vine-clad slopes of the *Botzener Leitach;* another tunnel is passed through, and the Eisak is crossed near the village of *Kardaun*, at the opening of the *Eggenthal.* The train now enters the wide basin of Botzen, a district of luxuriant fertility.

80 M. **Botzen,** or *Bozen*, Ital. *Bolzano* (850 ft.; **Kaiserkrone*, in the Musterplatz, R. from 80 kr., D. 1½ fl.; **Hôtel Victoria*, near the station; **Schwarzer Greif; Mondschein; Erzherzog Heinrich; Krönner; Stigl*), with 10,600 inhab., the most important commercial town in the Tyrol, is beautifully situated at the confluence of the Eisak and the *Talfer*, which descends from the *Sarnthal* on the N. The background towards the E. is formed by the strikingly picturesque dolomite mountains of the Val di Fassa; to the W. rises the long porphyry ridge of the Mendola. The Gothic *Parish*

[illegible] of the cathedral, which is [illegible] with a [illegible],
rises the old *Torre di Piazza.*

S. Maria Maggiore, where the celebrated Council of Trent sat,

in 1545-63, contains a picture, on the N. wall of the choir, with portraits of the members of the council, and an excellent organ dating from 1534. Outside the church, adjoining the S. side of the choir, is a column dedicated to the Virgin, erected in 1845 on the 300th anniversary of the meeting of the Council.

The *Museum* in the *Municipio*, Via Larga, near the cathedral,

minating point of the route (1050 ft.). We now descend to (¾ M.) *Nago*, a village situated on the brink of a ravine, with the ruins of the castle of *Penede* on a barren rock to the left. (A direct road to *Arco* here diverges to the right, see p. 187.) Below the village the road leads through a fortified gateway, immediately beyond which we enjoy an exquisite *View of the Lago di Garda, in its entire expanse. The road descends rapidly to (½ M.) the village of *Torbole* (*Bertolini), charmingly situated, beyond which it traverses the broad valley of the Sarca, crosses that river, and leads past the base of the precipitous *Monte Brione* (p. 186), with the *Fort S. Nicolò*, to (3 M.) *Riva* (p. 186).

Near *S. Marco* the line intersects the traces of a vast landslip, which is said to have buried a town here in 833, and is described by Dante (*Inferno* xii. 4-9). At (136 M.) *Serravalle*, a fort which once guarded the defile, the valley contracts.

141 M. **Ala** (415 ft.; *Rail. Restaurant; Posta*), with 3800 inhab., possesses velvet-manufactories which once enjoyed a high reputation, and is the seat of the Italian and Austrian custom-house authorities. Those who have forwarded luggage by this route to or from Italy should take the precaution to enquire for it at the custom-house here. — *Avio* is the last station in the Austrian dominions. The village, with a château of Count Castelbarco, lies on the right bank of the Adige.

Peri is the first Italian station. The *Monte Baldo* (7280 ft.) on the W. separates the valley of the Adige from the Lago di Garda. 148 M. *Ceraino*. The train now enters the *Chiusa di Verona*, a rocky defile celebrated in mediæval warfare. On an eminence on the right bank lies *Rivoli*, which was stormed several times by the French in 1796 and 1797 under Massena, and afterwards gave him his ducal title.

The train passes *Domegliarà*, *Pescantina*, and *Parona*, crosses the Adige, and reaches the Verona and Milan line at *S. Lucia*.

At *Verona* (see p. 199) it first stops at (164½ M.) the *Stazione Porta Nuova* and then at the (166 M.) *Stazione Porta Vescovo*.

7. From Vienna to Venice by Pontebba.

398 M. Railway in 16½-24½ hrs. (fares 72 fr. 40, 53 fr. 20, 36 fr. 25 c.; express 84 fr. 45, 61 fr. 95 c. in *gold*). 50 lbs. of luggage free, provided it is at the station at least ½ hr. before the train starts, otherwise the whole of it is liable to be charged for. — The entire journey lies in most picturesque and sometimes grand scenery, especially the Semmering line between Gloggnitz and Bruck, and the Pontebba line between Tarvis and Resiutta.

Vienna, see *Baedeker's Southern Germany*. The line runs at a considerable height, affording an extensive view to the E. as far as the Leitha Mts., and to the W. overlooking the city, the suburbs of which extend as far as stat. *Meidling*. 3 M. *Hetzendorf*, with an imperial château. On the hills to the right, near (8 M.) *Brunn*, are several ruins. — Near (10 M.) *Mödling*, the *Brühl*, a picturesque rocky valley, opens on the W., and a branch-line diverges to the E. to the imperial château and park of *Laxenburg*. Stations *Gunt-*

new Kurhaus and shady promenades.

The train now follows the picturesque, pine-clad valley of the *Mürz*, containing numerous forges. 87½ M. *Langenwang*; 90 M. *Kriegtach*; 92 M. *Mitterdorf*, with a large gun-manufactory. On the right rises the château of *Pücht*, with its four towers, and beyond, the ruins of *Lichtenegg*. The train makes a wide sweep round the *Wartberg-Kogel*, crossing the Mürz twice, and reaches (97 M.) *Kindberg*, with a castle of Count Attems. — 102 M. *Marein*; 106 M. *Kapfenberg*, at the entrance of the *Thörl-Thal*, 10 min. from Bad *Steinerhof*, a watering place frequented for pectoral diseases.

108 M. **Bruck** (1589 ft.; **Post*; *Railway-Restaurant*), a small town at the confluence of the Mürz and *Mur*, with an old castle, is the junction of the line to *Gratz* and *Trieste*; see *Baedeker's Southern Germany and Austria*.

The 'Kronprinz Rudolf Linz', which we now follow, diverges to the right from the South Railway, crosses the *Mur* by a long iron bridge, and ascends the narrow valley of that river. Beyond (116 M.) *Niklasdorf* the train again crosses the Mur and reaches —

118½ M. **Leoben** (1745 ft.; *Post*, *Mohr*, *Kindler*), the capital of Upper Styria and the seat of the government mining authorities. Pop. 5491. The negociations between Napoleon and the Austrians preliminary to the Peace of Campo Formio took place at Leoben in 1797 (comp. p. 286). — The train describes a wide circuit round the town, and stops at the (119½ M.) *Rudolfbahn-Station*, to the S. of the suburb of *Waasen*. It then follows the Mur, passing the château of *Göss* on the left.

126 M. **St. Michael** (1950 ft.; **Rail. Restaurant*), at the mouth of the *Liesing-Thal*, is the junction for St. Valentin and Linz. Several unimportant stations. — 140 M. *Knittelfeld* (2112 ft.), a prettily situated little town, lies at the mouth of the *Ingering-Thal*.

149½ M. **Judenburg** (2380 ft.; *Post*, *Brand*), an ancient town at the base of the *Seethal Alps*, 1½ M. from the railway. Extensive foundries. — 153 M. *Thalheim*; 158 M. *St. Georgen*; 161 M. *Unzmarkt*, a village on the right bank of the Mur. On the opposite bank rises the ruin of *Frauenburg*, once the seat of the minnesinger Ulrich von Liechtenstein. Beyond (165½ M.) *Scheifling*, with the château of *Schrattenberg*, belonging to Prince Schwarzenberg, the train quits the valley of the Mur, and ascends to (170½ M.) *St. Lambrecht* (2900 ft.), on the watershed between the Drave and the Mur. It then descends the picturesque valley of the *Olsa*, passing (173 M.) *Neumarkt* and the small baths of (177½ M.) *Einöd*.

183½ M. **Friesach** (2080 ft.; *Priesnig*; *Post*), an ancient town, still surrounded with walls and moats, and commanded by several ruined castles. The Gothic *Parish Church* dates from the 15th cent.; the *Dominican Church* is in the transition style of the 13th century.

The train now enters the *Krappfeld*, the fertile plain of the *Gurk*; to the E. is the *Saualpe*, to the S. rise the *Karawanken*. 187 M. *Hirt*. Near (190 M.) *Treibach* are extensive iron-works.

Beyond Ober-Tarvis the line gradually ascends. To the left rises the *Luschariberg* (5880 ft.), with a much-frequented pilgrimage-church. — 255 M. *Saifnitz* (2615 ft.), on the watershed between the Black Sea and the Adriatic. The train then descends along the *Fella*, which rises a little to the N. of this point, and passes the mouth of the grand *Seisera* valley. In the background rises the jagged *Wischberg*. — 258½ M. *Uggowitz*. Near the picturesque *Fort Malborget* the Fella is crossed. Beyond (261 M.) *Malborget* the train runs through a rocky ravine, at the end of which lie the small sulphur-baths of (265 M.) *Lusnitz*. Farther on the train again crosses the Fella and penetrates the loose slopes of the *Planja-Graben* by a vaulted cutting. It then passes *Leopoldskirchen* on the left, and crosses the *Fichtengraben* and the *Vogelbach*.

270½ M. **Pontafel** (1870 ft.; **Railway Restaurant*), the Austrian frontier-station, where the luggage of passengers arriving from Italy is examined. Pontafel is separated by the rushing *Pontebbana* from—

271 M. **Pontebba** (*Railway Restaurant*), the first village in Italy, with the Italian custom-house (luggage examined). The next part of the railway, traversing the wild ravine of the Fella (**Canal di Ferro*), is remarkable both for the grandeur of the scenery and for the boldness displayed in the construction of the line. The train crosses the turbulent Fella several times, and passes through numerous tunnels (24 between Pontebba and Stazione per la Carnia) and across numerous viaducts. — 278 M. *Dogna*, at the mouth of the valley of that name, at the head of which rises the grand pyramid of the **Montasio* (9030 ft.). — 279 M. *Chiusaforte*, at the entrance of the picturesque *Raccolana Valley*. At (284 M.) *Resiutta* the train crosses the *Resia*. Below (286 M.) *Moggio* the valley of the Fella expands. The bottom of the valley is covered with rubble and intersected by numerous small streams. At (289 M.) *Stazione per la Carnia* the road to the upper Val Tagliamento diverges to the right. A little lower down the Fella flows into the *Tagliamento*, which here waters an extensive plain. The train crosses the *Venzonassa*, and reaches—

292 M. *Venzone*, an ancient walled town on the *Tagliamento*. The train traverses the marshy valley of the Tagliamento by an imposing viaduct, ½ M. in length, and then quits the basin of that river, which flows towards the S.W. into the Adriatic Sea. — 296 M. *Gemona-Ospedaletto*, 300 M. *Magnano-Artegna*, 302½ M. *Tarcento*; 305 M. *Tricesimo*, 309 M. *Reana del Rojale*; 315 M. *Udine*, see p. 286.

From Udine to (398 M.) *Venice*, see pp. 286, 285.

II. Piedmont.

This district 'at the foot of the mountains', enclosed on three sides by the Alps and Apennines, and separated from Lombardy by the Ticino, embraces, according to the present division, the provinces of *Turin*, *Novara*, *Cuneo*, and *Alessandria*, with 3,023,557 inhab., and an area of about 11,400 sq. M. It consists of lowlands flanking the banks of the Po and its tributaries, which yield rice and maize, and of highlands where excellent wine and silk are produced, and lastly of a bleaker mountain region of forests and pastures. The earliest INHABITANTS were Celtic and Ligurian tribes, who were but slowly influenced by Roman culture; and it was not till the reign of Augustus that the subjugation of the higher valleys was completed. The DIALECT of the people still retains traces of their ancient affinity with the French; thus, *pieuve*, instead of the Italian *piovere*, *om* for *uomo*, *coeur* for *cuore*, *sità* for *città*, *rason* for *ragione*, *piassa* for *piazza*. This patois is universally spoken, even by the higher classes, and is unintelligible to strangers. Throughout Piedmont the traveller will find that French will carry him quite as far as Italian.

The HISTORY of the country is closely interwoven with that of its dynasty. The *House of Savoy* (or *Casa Sabauda*), a family of German origin, professing even to trace their descent from the Saxon Duke Wittekind, the opponent of Charlemagne, first became conspicuous among the nobles of Upper Burgundy about the year 1000. *Humbert I.* (d. about 1050) is generally regarded as the founder of the dynasty. In 1101 his descendants were created imperial counts of Savoy by Henry IV., and by judiciously espousing the cause of the pope and the emperor alternately, they gradually succeeded in extending their supremacy over Turin, Aosta, Susa, Ivrea, and Nice. In consequence of a law passed by *Amadeus V.*, *the Great*, in 1367, which settled the succession on the male line in the order of primogeniture, and constituted Chambéry the seat of government, the subdivisions of the country were at length united. In 1416, during the reign of *Amadeus VIII.*, the counts became DUKES of Savoy. Situated

between the two great mediæval powers of France on one side, and Austria and Spain on the other the princes of Savoy frequently changed sides and although sometimes overtaken by terrible disasters they contrived to maintain and even to extend their territory At one period the greater part of the Duchy was annexed to France but *Emanuele Filiberto* Testa di Ferro (1553 80) restored it to its original extent being as regards internal organization also its second founder Under his son *Carlo Emanuele I* (1580 1630) the Duchy again became dependent on France From the sons of this prince is descended the elder branch of the family which became extinct in 1831 and the younger Carignano line which succeeded to the throne in the person of *Carlo Alberto* The following dukes were *Vittorio Amedeo I* (1630 37) *Francesco Giacinto* (1637 38) *Carlo Emanuele II* (1638 75) and *Vittorio Amedeo II* (1675 1730) The last of these having boldly allied himself with Austria during the Spanish War of Succession managed to throw off the French protectorate (1706) he obtained Sicily as his reward which island however he was afterwards obliged to exchange for Sardinia (1720) and in 1713 assumed the title of King which was subsequently coupled with the name of the latter island His successors were *Carlo Emanuele III* (1730 73) and *Vittorio Amedeo III* (1773 96) After the battle of Turin (p 45) the Piedmontese princes directed their attention to France which served as a model for the organization of their kingdom In both countries the military and feudal element predominated and both were obliged to succumb to the new powers evolved by the French revolution *Carlo Emanuele IV* (1796 1802) was deprived of all his continental possessions by the French in 1798 and restricted to the island of Sardinia which was protected by the English fleet *Vittorio Emanuele I* (1802 21) was at length reinstated in his dominions with the addition of Genoa by the Congress of Vienna The Napoleonic period had swept away the feudal institutions of Piedmont and had bequeathed to their stead many of the benefits of modern legislation and high military renown It is therefore intelligible that the liberal reaction which set in with the king's return gave rise to an insurrection which caused the king to abdicate and which had to be quelled by Austrian troops His brother *Carlo Felice* (1821 31) adhered faithfully to Jesuitical principles and lived on the whole in accordance with his motto Non nova sed nova mentis The collateral line of the House of Savoy became extinct with this prince and was succeeded by the collateral line of Carignano (p 46) 27th April 1831 *Carlo Alberto* (1798) who had been educated at a French military school and had headed the insurrection of 1821 was protected by France and Austria against the attempts of Austria to deprive him of his claims to the throne His own experiences and the form of government render d him an implacable enemy of Austria With him began the national development of Piedmont although his efforts were not always consistent. The liberals called him the *Re Tentenna* (the vacillating) while in 1848 he himself described his position as being between the daggers of the Carbonari and the chocolate of the Jesuits On 8th Jan 1848 *Cesare Balbo* made the first public demand for the establishment of a constitution and on the 7th Feb. the king half in despair yielded to the popular desires The insurrection in Lombardy at length induced him to become the champion of national independence and to give vent to his old enmity against Austria (23rd March) but one year later his career terminated with his defeat at Novara (23rd March 1849) He then abdicated and retired to Oporto where he died in a few months (28th July) It was reserved for his son *Vittorio Emanuele II* (b 1820, d. 9th Jan 1878) finally to give effect to the national wishes of Italy

TORINO.

1. *Accademia delle Belle Arti* F.3.
2. " " *Militare* F.2.
3. " " *delle Scienze* E.3.
4. *Armeria Reale* . . E.2.
5. *Arsenale* . E.4.
6. *Borsa* . F.3.
7. *Casa Cavour* F.4.

Chiese.

8. *Basilica Magistrale* E.2.
9. *S. Carlo* . . E.3.
10. *Cattedrale* . E.2.
11. *la Consolata* D.2
12. *Corpus Domini* . . E.2.
13. *Francesco di Sales* E.2.
14. *Gran Madre di Dio* E.3.
15. *S. Massimo* F.G.4.
16. *S. Filippo* F.3.
17. *S. Spirito* E.2.
18. *Tempio Valdese* F.4.
19. *Foro frumento* E.4.
20. *Galleria dell' Industria Subalpina* F.2.
21. *Istituto Tecnico* E.4.
22. *Mercato del Vino* . . . F.2.

Monumenti.

23. *d'Aseglio* . E.4.
24. *All'Esercito Sardo* E.2.
25. *Amedeo* . E.2.
26. *Cavour* . . F.3.
27. *Carlo Alberto* F.3.
28. *Emanuele Filiberto* . E.3.
29. *Gioberti* . . . . E.F.3.
30. *Lagrange* E.4.
31. *Paleocapa* E.4.
32. *Siccardi* D.2
33. *Museo civico* F.2.
34. " " *industriale* F.3.
35. *Ospedale di S. Giov. Battista* F.3.

Palazzi.

36. *Carignano* . F.3.
37. *di Città* E.2.
38. *del Duca di Genova* E.2.
39. *Madama* . . E.2.
40. *di Magistrato Suprem* D.2.
41. *Municipale* D.E.2.
42. *del Principe* E.2.
43. *del Re* E.2.
44. *delle Torri* E.2.
45. *Posta* . F.3.
46. *Prefettura* . F.2
47. *Sinagoga* E.4.

Teatri

48. *d'Angennes* F.3.
49. *Carignano* E.3.
50. *Gerbino* G.3.
51. *Nazionale* F.4
52. *Regio* F.2
53. *Rossini* . F.3
54. *Scribe* F.2
55. *Vittorio Emanuele* F.2.
56. *Telegrafi* . F.3.
57. *Università* F.2.

Alberghi.

a. *Europa* E.2.
b. *Gr. Hôtel de Turin* E.4.5.
c. *Hôtel de la Liguria* . F.4.
d. *Hôtel Feder* . F.3.
e. *Hôtel Trombetta* E.3.
f. *Gr. Hôtel d'Angleterre* E.3.4.
g. *Albergo Centrale* . E.2.
h. *Buone Penone* E.2.
i. *Hôtel Suisse* E.4.
k. *Caccia Reale* E.2
l. *Hôtel de France & de la Concorde* F.2.3.
m. *Tre Corone* E.2.
n. *Dogana vecchia* E.2.

8. Turin, Ital. *Torino*.

Arrival. The principal railway station at Turin is the *Stazione Centrale*, or *di Porta Susa* (Pl. E, 4, b), in the Piazza Carlo Felice, at the end of the Via Roma; a handsome edifice with waiting rooms adorned with frescoes, and the terminus of all the lines. — Travellers to Milan may take the train at the *Stazione di Porta Susa* (Pl. C, D, 4), at the end of the Via della Cernaia, the first stopping place of all the trains of the Novara Milan line (omnibuses and carriages meet every train); or at the *Stazione Borgonuovo*, on the left bank of the Dora. Station of the branch line to Aosta in the Piazza della Stazione (Pl. C, 2), of that to Ciriè-Lanzo between the Piazza Emanuele Filiberto and the Porta Nuova (Pl. E, 1).

Hotels. Europa (Pl. a; E, 2), Piazza Castello 19, *Grand Hôtel de Turin (Pl. b; E, 4, 5) opposite the central station, *Hôtel de la Ville (Pl. c; F, 4) Via Carlo Alberto, *Hôtel Feder (Pl. d; F, 3), Via S. Francesco di Paola 8; Hôtel Trombetta (Pl. e; E, 3), Via Roma 31, Piazza S. Carlo; Grand Hôtel d'Angleterre (Pl. f; E, 4, 5), Via Roma 31, and Via Cavour 2. All these are of the first class, with similar charges: B. from 2½, D 1½, 2; D generally at 5 o'clock 4½, L. ½, 1, A. 1, omnibus 1½ fr. The following are second class and more in the Italian style, and have trattorie connected with them: Alfonso Cattaneo (Pl. g; E, 2), Via delle Finanze; B. & L. 2½, D. with wine 4 fr.; Buona Fama (Pl. h; E, 2), Via Barbaroux; these two well spoken of; Hôtel Suisse (Pl. i; E, 4), Via Sacchi 2, near the central station; Lombardi & Caccia Reale (Pl. k; E, 2), Piazza Castello 10, well spoken of; Hôtel de France et de la Cordonnière (Pl. l; F, 2, 3), Via di Po 20; Tre Corone (Pl. m; E, 2), Via S. Tommaso 13; Dogana Vecchia (Pl. n; E, 2), Via Carlo d'Appiano 4, near the Palazzo di Città; B. 1½, L. 1½ fr., A. 60 c.; omnibus 60 c.; well spoken of; Villa de Bologna (Corso Vitt. Emanuele 11), near the station, well spoken of; suitable for passing travellers. — The *Grissini*, a kind of bread in long thin and crisp sticks, are a speciality of the place. Best wines: *Barbera*, *Barolo*, *Nebbiolo*, and *Grignolino*; sparkling wine: *Asti spumante*.

Restaurants. *Cambio, Piazza Carignano 2, much frequented in the morning; best Italian wines; *Paris, Via di Po 21; *Antica Torino*, Via Roma 13; *Trattoria di Piazza S. Carlo*, D. with wine 3 fr., on the upper floor; *Meridiana (Galleria Subalpina), Via S. Teresa 5 (Vienna beer); *Due Indie*, Via Doora 4, in the last two Italian; in the others French cuisine. Good Restaurant also at the *Stazione Centrale*. *Trattoria S. Margherita*, see p. 72. Good *Piedmontese Wine*: Barbera at the *Trattoria d'Orlando*, Via Lagrange, and at the *Cervogna* (Bar), Via Garibaldi. *Vermouth* (famous) best at *Carpano's*, Piazza Castello 29.

Cafés. *Caffè di Torino*, Via di Po 21; *S. Carlo*, Piazza S. Carlo 3; *Nazionale*, Via di Po 20; *Modena*, Via Lagrange 10; *Romano*, by the Galleria dell'Industria Subalpina, in the Piazza Castello (café chantant in the evening); *Caffè della Borsa*, Via Roma 25; *Lagoria*, Corso del Re, near the station. **Confectioners.** *Bass*, *Baratti & Milano*, both in the Piazza Castello, S. side. **Beer** in the restaurant of the *Hôt. d'Angleterre* (see above) and at the above-mentioned *Caffè Romano*; *Broker*, Piazza Carignano (Vienna beer); in the *Birreria della Borsa*, Via dell'Accademia delle Scienze; in the *Birreria*, Via Garibaldi 5; in the *Galleria dell'Industria Subalpina* (p. 34).

Cabs, or *Cittadine*, stand in most of the piazzas and in the streets leading out of the Via di Po. Per drive (*corsa*) 1 fr., at night (12-6 a. m.) 1 fr. 20 c.; first ½ hr. 1 fr., first hour (*ora*) 1 fr. 50 c., each following ½ hr. 75 c., at night 1½, 2, and 1 fr.; each trunk 20 c. — Two horse carriage 50 c. more in each case.

Steam Tramways (the number of which is steadily increasing). From the Piazza Castello (Pl. E, F, 2): 1. To *Madonna del Pilone*, *Sassi* (junction of the cable tramway to the *Superga*, p. 66), *S. Mauro*, *Gassino*, *Chivasso* (p. 68) and *Brusasco*. 2. To *Moncalieri* (p. 64), *Trofarello*, and *Pavino*. From the Via Nizza (Pl. F, 6) to *Carignano* (p. 70), with a branch to *Carmagnola* (p. 70) and *Saluzzo* (p. 70). — From the Via

Racconi (Pl. E, 4, 5): 1. To *Villa Stupinigi* and *Fiano*. — 2. To *Orbassano* and *Osasio* (with a branch to *Piossasco*). — From the Piazza Emanuele Filiberto (Pl. D, E, 1): 1. By the royal park and the *Abbadia di Stura* to *Settimo Torinese*. — 2. To *Leinì*. — From the Piazza delle Statuto (Pl. C, 2) to the *Tesorera*. — From the Via Cernaia (Pl. E, 2) to *Pecetto* and *Brusasco*.

Tramways (10 c. per trip). From the Piazza Castello (Pl. E, F, 3): 1. By the Via dell' Accademia delle Scienze, Via delle Finanze, Via Carlo Alberto and Via Maestri to the *Valentino palace* (p. 61). — 2. By the Via dell' Accademia delle Scienze, Via Lagrange, and Via Nizza to the *Barriera di Nizza* (Pl. F, G). — 3. By the Via di Po, Piazza Vittorio Emanuele I., and Piazza Madre di Dio to the *Barriera di Piacenza* (Pl. H, 5). — 4. By the same route to the *Barriera di Casale* (comp. Pl. B, 2). — 5. By the Via Milano, Via Ponte Mosca, etc., to the *Barriera di Lanzo* (above Pl. E, 1). — 6. By the Via Garibaldi, Piazza dello Statuto, and Via G. Donato to the *Martinetto*. — 7. By the Via Roma, Piazza Carlo Felice, etc., to *Borgo S. Secondo*. — From the Piazza Emanuele Filiberto (Pl. D, E, 1): 1. By the Corso Regina Margherita, Via Rossini, Via dell' Accademia Albertina, Via Madama Cristina, and Corso Dante to the *Ponte Isabella*. — 2. By the Via della Consolata, Corso Siccardi, Piazza Solferino, and Via S. Secondo to the *Borgo S. Secondo*. — 3. By the same route and then by the Corso Vittorio Emanuele II., Via Nizza, Corso del Valentino to the *Valentino palace*. — From the Piazza delle Erbe (Pl. C, 2): 1. By the Via G. Donato to the *Martinetto*. — 2. To the *Piazza Castello*. — 3. To the *Piazza Vittorio Emanuele I.* — From the Piazza S. Martino (Pl. C, 3) by the Corso Vittorio, Corso Vittorio Emanuele II., Piazza Carlo Felice and Via Roma to the *Piazza Castello*. — From the Piazza Solferino (Pl. D, E, 3): 1. By the Corso Re Umberto, Corso Vittorio Emanuele II., and Corso Lungo Po to the *Piazza Vittorio Emanuele I.* — 2. By the Via S. Teresa, Piazza S. Carlo, Piazza Carlo Emanuele and Via Maria Vittoria to the *Piazza Vittorio Emanuele I.* — 3. By the same route to the *Piazza delle Statute*.

Consuls. *British*, Via di S. Filippo 20. *American*, Via de' Fiori 19.

Post Office (Pl. D, E, 3), Via Principe Amedeo 10. **Telegraph Office**, same street 8.

Bookseller. *Loescher*, Via di Po 19, with circulating library of English, French, German, and other books; *Casanova*, Via Accademia delle Scienze. *Fine Arts Warehouse*: *Cerutti*, Galleria Subalpina (p. 51).

Military Music in the Piazza Castello every afternoon, on Sundays 12-2, in summer in the Giardino Reale, in winter in the Piazza Vittorio Emanuele, in the Piazza d'Armi in summer during the Corso. — The chief promenades are the avenues of the Piazza d'Armi.

Baths. Via Provvidenza 40, Bagni di S. Carlo, Via Roma 22; Bagni di S. Giuseppe, Via S. Teresa 21, Bagni Cavour, Via Lagrange 23. Bath 1½, 2½ fr., with fee of 25 c. — *Swimming Bath* (scuola di nuoto) above the old bridge over the Po (p. 61, Pl. G, 3, 6; 6).

Theatres. *Teatro Regio* (Pl. 52) in the Piazza Castello, for operas and ballets, with seats for 2000, generally open during Lent and the Carnival only (admission 3 fr., reserved seats 6 fr.). *Vittorio Emanuele* (Pl. 55), Via Rossini 13, for operas, ballets and equestrian performances, the largest in the city. *Alfieri*, in the Piazza Solferino, for operas. *Carignano* (Pl. 40), in the Piazza of that name, for Italian comedies, open the greater part of the year. *Rossini* (Pl. 55), Via di Po 26, for plays in the Piedmontese dialect, etc.; *Balbo*, in the Via Andrea Doria, for farces, etc.

English Church Service in a chapel at the back of the Tempio Valdese (Pl. 18).

Principal Attractions. Armoury (p. 55), Picture Gallery (p. 55) and Museum of Antiquities (p. 56), Museo Civico (p. 55), monuments in the cathedral (p. 57), view from the Capuchin monastery (p. 61).

Turin (785 ft.), Ital. *Torino*, the Roman *Augusta Taurinorum*, founded by the Taurini, a Ligurian tribe, destroyed by Hannibal

B.C. 218, and subsequently re-erected, was the capital of the County of Piedmont in the middle ages, and in 1418 became subject to the Dukes of Savoy, who frequently resided here. From 1859 to 1865 it was the capital of Italy and residence of the king. Turin, the seat of a university and of a military academy, and the head-quarters of the 1st Italian Corps d'Armée, is situated in an extensive plain on the *Po*, which receives the waters of the *Dora Riparia* below the city. The plain of the Po is bounded on the W. by the *Graian* and *Cottian Alps*, and on the E. by a range of hills rising on the right bank, opposite the city (hill of the Capuchins, p. 61, Superga, p. 62). Turin has always been the focus of the national struggles for unity, and by the industry and perseverance of its citizens has recovered from the severe losses consequent on the removal of the court. Its population when capital of Italy was 216,000; it is now 272,000.

Turin is conspicuous among the principal cities of Italy for the regularity of its construction. Its plan presents rectangular blocks of houses (*isole*), long, broad, straight streets (*Vie*), wide squares, and numerous gardens. Its history explains this. The plan of the old town, with slight variations, is ascertained to be the same as that of the colony founded by the Emperor Augustus. It formed a rectangle of 1570 ft. in length, and 2210 ft. in breadth, and is now intersected by the Via Garibaldi, which runs between the Piazza Castello and the Via della Consolata. It had four principal gates, of which the *Porta Palatina*, to the N. (in the Palazzo delle Torri, p. 57) still exists. The whole town was comprised within this circumference until in the 17th cent., under the princes of Savoy, a systematic extension of the city was begun in accordance with the original plan. The fortifications constructed by Francis I. in 1536, and finally the siege of 1706 cleared away most of the old buildings, and gave the town its present appearance. The fortifications were demolished by the French in 1801, and the citadel had to give place to the railway in 1857.

The spacious Piazza Castello (Pl. E, F, 2) forms the centre of the town. From this point the busiest streets diverge — the *Via Roma*, the *Via Garibaldi*, and the broad and handsome Via di Po, leading to the bridge over the Po, and flanked by arcades (*Portici*), containing shops, the handsomest of which are near the Piazza Castello. The *University* in the Via di Po, see p. 59. — In the S.E. angle of the Piazza Castello is the *Galleria dell' Industria Subalpina*, containing cafés, a large birreria, and concert rooms, which deserves a visit, though inferior to the arcade at Milan. The other end of the arcade is in the Piazza Carlo Alberto (p. 53).

The Palazzo Madama (Pl. 39; E, 2), the ancient castle, a lofty and cumbrous pile in the centre of the Piazza Castello, is the only mediæval structure of which Turin boasts, and was erected by William of Monferrat, when master of the town towards the end of the 13th century. It owes its present name to Maria, mother of King Victor Amadeus II., who as Dowager Duchess ('*Madama Reale*') occupied the building, and embellished it in 1718 by the addition of a handsome double flight of steps and the façade with marble columns on the W. side, from a design by Juvara. The two original

towers on the E. side are still standing; two others on the W. side, one of which contains an observatory, are concealed by the façade. Down to 1865 the Palazzo Madama was the seat of the Italian senate, and it now contains several institutions. — In front of the Palace stands a *Monument to the Sardinian Army* (Pl. 24) by *Vim. Vela*, erected by the Milanese in 1859.

On the N. side of the Piazza Castello is situated the **Palazzo Reale**, or *Royal Palace* (Pl. 43; E, 2), begun in 1660, a plain edifice of brick, sumptuously fitted up in the interior. The palace-yard is separated from the Piazza by a gate, the pillars of which are decorated with two groups in bronze of Castor and Pollux, designed by *Abbondio Sangiorgio* in 1842. To the left in the hall of the palace, to which the public are admitted, in a niche near the staircase, is the '*Cavallo di Marmo*', an equestrian statue of Duke Victor Amadeus I. (d. 1637), the statue is of bronze, the horse is marble, below the latter are two slaves. The steps have recently been magnificently embellished; among the statues those of Emmanuel Philibert, by *Varni*, and Carlo Alberto, by *Vela*, deserve special notice. The royal apartments are generally accessible in the absence of the king, from 12–4, by permesso, obtained at No. 1 Piazza S. Giovanni (Pl. 10; E, 2).

The S.E. wing of the edifice (*Galleria Beaumont*) contains the *Royal Armoury (*Armeria Reale*, Pl. 4; E, 2, entered from the arcade of the Prefettura, Pl. 46; E, F, 2, first door to the left. It is open to the public on Sundays and holidays, 11–3 o'clock, and on other days at the same hours by tickets obtained at the office of the secretary of the Armoury, on the ground-floor (1 fr.). The collection is very choice and in admirable order.

In the centre of Room I. are a bronze statuette of Napoleon I., the sword he wore at the battle of Marengo, a quadrant he used when a young officer, two French regimental eagles, and two kettle drums captured at the battle of Turin in 1706. Numerous models of modern weapons, in a cabinet near the window, Prussian helmets; then Japanese and Indian weapons and armour. A cabinet on the right contains gifts presented to Victor Emmanuel by Italian towns, a sword presented by Rome in 1859, a gilded wreath of laurel by Turin 1860, and a sword in 1865, on the occasion of the Dante Festival; in the centre, the favourite horse of Charles Albert; Piedmontese flags from the wars of 1848–49 over the cabinets. In a cabinet to the left of the entrance is a tiny MS. of the Koran, in tolerable preservation. The long Hall contains, on the right, a gigantic suit of armour worn at the Battle of Pavia by an equerry of Francis I. of France; beyond it, in front of the chimney piece, a choice and very valuable collection of 32 battle axes, a sword executed by *Benvenuto Cellini* (?), and some finely ornamented helmets of the 15th and 16th centuries. Under glass, a *Shield by *Benvenuto Cellini* (?), embossed, and inlaid with gilding, representing scenes from the war of Marius against Jugurtha. The finest suits of armour are those of the Bresciian family Martinengo, three on the left and one on the right. Adjacent is an ancient rostrum in the form of a boar's head, found in the harbour at Genoa. At the end of the hall are the armour of Prince Eugene, the saddle of Emp. Charles V. in red velvet, and the beautiful armour of Duke Emmanuel Philibert. On the right, under glass, we observe the sword of St. Maurice, the scimetar of Tippoo Sahib, etc. In the cabinet A are Roman weapons, helmets, and

the eagle of a legion. In the cabinet F, at the top, the sword of the Imperial General Johann v. Werth (d. 1652), bearing a German inscription in verse.

On the floor below is the Royal Library of 60,000 vol. (shown only on application to the librarian), in which geographical, historical, and genealogical works are particularly well represented; many of them are embellished with miniatures of the 15th and 16th centuries. It also contains a valuable collection of drawings by *Leonardo da Vinci* (portrait of himself), *Fra Bartolommeo*, and other masters. — A short staircase ascends hence to the valuable *Collection of Coins*, trinkets, mosaics, carved ivory, etc., which occupies a small room adjoining the Armoury.

The **Palace Garden** (*Giardino Reale*, Pl. E, F, 2), entered from the arcade opposite the Palazzo Madama, is open daily in summer (1st May to 1st Oct.) 11-3, on Sundays and festivals 11-2; military music, see p. 50. Fine view of the Superga. Connected with the Giardino Reale is the *Zoological Garden*, in which there are now no animals (open to the public Mon. and Thurs.; to strangers daily on application at the palace). — The *Cathedral*, which adjoins the palace on the W., see p. 57.

In the Piazza Carignano, near the Piazza Castello, to the S., rises the **Palazzo Carignano** (Pl. 36, F, 3), with its curious brick ornamentation, erected by *Guarini* in 1680. Here, as an inscription informs us, King Victor Emanuel II. was born in 1820. The Sardinian Chamber of Deputies met here from 1848 to 1860, and the Italian Parliament from 1860 to 1865. The handsome façade at the back, towards the Piazza Carlo Alberto, was built in 1871 from the designs of *Bollati* and *Ferri*.

The rooms used by the parliament are now devoted to the Natural History Collections formerly in the Academy (open to the public every week-day 1-4, in winter 1-3). The collection is divided into the *Zoological and Comparative Anatomy Section* and the *Palaeontological, Geological, and Mineralogical Section*. The former contains a fine array of birds and insects, and a collection of the vertebrates of Italy arranged in a separate gallery. The palaeontological division contains a fine collection of fossil molluscs from the tertiary formations, and the skeletons of a gigantic armadillo (*Glyptodon Clavipes*) from Rio de la Plata, a *Tetralophodon Avernensis*, a *Megatherium Cuvieri*, and other antediluvian animals.

In the Piazza Carignano, in front of the palace, stands the finely-executed marble *Statue of the philosopher and patriot *Vincenzo Gioberti* (Pl. 29; d. 1848), by *Albertoni*, erected in 1859.

The Piazza Carlo Alberto (E. side of the Palazzo Carignano) is embellished with a bronze monument of *King Charles Albert* (Pl. 27), designed by *Marochetti*, and cast in London. The pedestal stands on four steps of Scottish granite, at the corners below are four colossal statues of Sardinian soldiers; above them are four allegorical female figures, representing Martyrdom, Freedom, Justice, and Independence. The Piazza Carlo Alberto is connected with the Piazza Castello by the Galleria Subalpina (p. 51).

In the vicinity, at the corner of the Piazza Carignano and the Via dell' Accademia No. 4, is the **Palazzo dell' Accademia delle Scienze** (Pl. 3; E, 3), containing a picture-gallery and museums of natural history and antiquities. The building, formerly the

Jesuit College, was erected by *Guarini* in 1678. To the right on the Ground-Floor are the Egyptian, Roman, and Greek sculptures; on the First Floor, the smaller antiquities; on the Second Floor (98 steps), the picture-gallery. These collections are open daily 9-4 (in winter 10-4), adm. 1 fr.; on Sun. and holidays 12-3, gratis.

Museum of Antiquities (*Museo Egizio e di Antichità Greco-Romane*). — Halls I. & II. Egyptian statues and late Greek works found in Egypt, in the centre of the room *Bronzes found at Stampacci in Sardinia, representing Orpheus with his lyre and a lion, goat, and ass, probably the animals listening to him; large Egyptian sphinxes; figures of deals and kings sarcophagi relief. The finest figures are the colossal statue of Seti II. in red sandstone, the red granite statue of Amenophis II., a smaller statue of the same monarch in black granite, a small white figure of Aperia, and the black *Statue of Ramses II. (Sesostris), above which is an inscription in honour of the celebrated Prussian Egyptologist Champollion. We now enter the — I. Gallery in the left. *Statues of Jupiter, Hercules and Olympus, Youth (restored as Mercury, Hercules holding the snakes, good torso, in the left four figures placed round a column bearing the name of Pratis the sculptor. Minerva, near life size. *Cupid asleep (perhaps a youthful work by Michael Angelo), Amazon (in green basalt, freely restored). Inscriptions.

The Small Antiquities are on the *First Floor* and consist of mummies, papyrus writings, scarabaeus, Etruscan vases and porcelain statuettes and terracottas, many of which are Greco-Roman. In the centre of the second room is the formerly celebrated *Tabula Isiaca*, found in the pontificate of Pope Paul III. (d. 1549) in the Villa Caffarelli at Rome, a tablet of bronze with hieroglyphics and figures partially inlaid with silver. Attempts to decipher the characters elicited the most profound and erudite explanations and conjectures from the savants of three centuries, but it has been recently proved that the tablet is spurious, having been manufactured at Rome in the reign of Hadrian. The celebrated papyrus with fragments of the annals of Manetho (a list of the kings of Egypt down to the 19th dynasty), discovered by Champollion, and the *Book of the Dead, edited by Lepsius, are also preserved here. A room to the left contains inscriptions and pottery. We now turn to the left into a room containing antiquities from Cyprus and several interesting recently discovered Etruscan cinerary urns, retaining traces of painting. At the door are two Assyrian reliefs, the heads of a king and a eunuch.

Beyond, on the left, is a room devoted to Roman sculptures: in the middle, busts of poets and philosophers; along the longer wall, busts of emperors; in the corner to the left, colossal head of a goddess, fine *Head of Venus (bust modern), head of Antinous, fragments of a fine relief of a youth in a chariot with four horses (probably Greek); etc. To the right are the Greco-Etruscan Vases; by the window the contents of two tombs found between Turin and Milan, removed hastily hither early Italian vessels. In the next room are the Bronzes, including a tripod and a *Athena found near Turin, head of Caligula, and *Minerva, found in the Nuraghe near Serdeglia in 1870. A few silver relics are also exhibited here. The room in the middle contains terracottas and Vitrum.

The ***Picture Gallery** (*Pinacoteca*), on the second floor, consists of 15 rooms containing upwards of 500 paintings. This collection, being of recent date, cannot boast of a very distinct character like most of the other Italian galleries, but it affords the traveller an excellent opportunity of becoming better acquainted with the works of *Gandenzio Ferrari* (1484-1549), in which we can distinctly trace Leonardo's inspiration, coupled with the influence of the Umbrian school (Nos. 49 and 54). The early Pied-

montese painter, *Macrino d'Alba* (1400-1510), and his pupil *Defendente da Chivasso* may also be studied here. *Sodoma* (*Giovanni Antonio Bazzi*, 1480-1549), who originally belonged to the Lombard school, is well represented by three pictures. *Lorenzo di Credi* (1459-1537) Madonna, No. 356, of this master's best period, shows that he was influenced by Leonardo. Numerous and important works of the old Netherlandish school, such as 350 *Petrus Cristus*, 358 *Memling*, 340 Sketch by *Rubens*, 338, 351, 363, 384 by *Van Dyck* (Catalogue 1 fr. 25 c.).

I Room. Pictures of the House of Savoy and battle pieces. Beginning on the right: 1 *Van Schuppen*, Prince Eugene on horseback.

II Room. *Defendente Defferrari*. Madonna with St. George and Barbara and Charles III. of Savoy (ancient frame), *40. *Gaud. Ferrari*, 41. Peter and donor, 50 *Sodoma*, Holy Family, 50 bis *Macrino d'Alba*, Madonna and saints (1498), *Gandenzio Ferrari*, 62. Madonna and St. Elizabeth, 63. God the Father, *64. Descent from the Cross, 57 *Joachim driven from the Temple*, 58 Visitation, 75. *Bernardo da Modena*, Madonna (1500).

III Room. *66 *Sodoma*, Madonna and 68 Jerome, John, Lucia, and Catharine. IV Room. 90 Landscape by *Massimo d'Azeglio*.

V Room. 98 *Fra Angelico da Fiesole* (?), Madonna, 96, 98 Adoring angels, by the same. 97 *Pietro Pellegrinello*, Tobias and the angel, 99 School of *Sandro Botticelli*, Same subject, *101 *Fr. Francia*, Entombment (1510), 103 *Sogliardino*, Holy Family, 108 *Garofalo*, The boy Jesus in the Temple, 109 bis *After Raphael*, Portrait of Pope Julius II. in the Palazzo Pitti at Florence, 114 *Gian Pedrini*, 90 Catharine and Peter Martyr, 115 *Girolamo Savoldo*, Holy Family, 121 *Francesco Ferrari*, Annunciation, 122 *Franc. Penni*, Good copy (1516) of Raphael's Entombment in the Palazzo Borghese at Rome, 127 bis *Clerici*, *11 Santissimo Sudario (see p. 97), 127, 129 *Bronzino*, Portraits of Eleonora da Toledo and her husband Cosimo I. de' Medici, 129 *After Titian*, an old copy, Pope Paul III., *79 *Gian Bellini*, Madonna, 80 *Bart. Vivarini*, Madonna, *82 *Donato Veneziano* (1019).

VI Room. 132 *Bonifacio*, Holy Family, 137, 139, 141, 143 *Andrea Schiavone*, Mythological scenes, 137 *Paolo Veronese*, The queen of Sheba before Solomon, 100 *Agostino Carracci*, Landscape, *101 *Correggio*, Madonna.

VII Room. 169. *Guido Reni*, John the Baptist, 167 *Jacopo da Ponte*, Cupid at the forge, 174. *Spagnoletto*, 91 Jerome, 169. *P. Veronese*, Finding of Moses.

VIII Room. Porcelain paintings by Constantin of Geneva, copied from celebrated originals. *Leon dello Robbia*, Adoration of the Infant Saviour.

IX Room. Fruit and flower pieces, 210 by *Seghers*, 215 by *Fyt*, 211. by *De Heem*. Then a corridor with inferior works.

X Room. 224. *Paolo Veronese*, Mary Magdalene washing the Saviour's feet, 226 *Guido Reni*, Group of Cupids, 227 229 *Poussin*, Waterfall, Cascades of Tivoli, *230, 232 *Guercino*, S. Francesca, Sacra Roma, 234 *Orazio Gentileschi*, Annunciation, 231 *Strozzi* (*Lo Bibera*), Honor, 238. *P. Veronese*, Danae.

XI Room. 257, 258 *Sassoferrato*, Madonna, the first called 'della Rosa', 263 *Albani*, Bacchus, 269, 264, 271, 274 *Albani*, The four Elements, 267 *Gian Crespi* (?), Neptunus in the confectional, 276 *Carlo Dolci*, Madonna, 278, 279 *Bernardino Bellotto*, Views of Turin, 285 *Marotta*, Madonna, 290, 300 *Angelica Kauffmann*, Sibyls.

XII Room. Netherlands and German school. 308 *Engelbrechtsen*, Passion, 309 Adoration of the Magi in the style of *Hieron. Bosch* (1015 cent.), 313. *Van Eyck* (?), St. Francis, *312, 310. *Roger van der Weyden*, Madonna and St. Elizabeth, with portrait of the donor, 319 *Brugs*, Portrait of Calvin (?), 322. *Paul Brill*, Landscape, 325. *Goltz*, Warriors, *326.

Van Dyck, Children of Charles I. of England; *340. *Rubens*, Sketch of his apotheosis of Henry IV. in the Uffizi; *341. *Van Dyck*, Princess Clara Eugenia of Spain.

XIII. Room, containing the gems of the collection. *350. *Lorenzo di Credi*, Madonna; *357. *Guercino*, Madonna; *358. *Hans Memling*, Seven Sorrows of Mary, the counterpart of the Seven Joys of Mary at Munich, a chronological composition of a kind much in vogue among northern artists; 359. *Petrus Crustus*, Madonna; *361. *Rembrandt*, Interior of a church, the figures by *A. van Ostade*; *363. *Van Dyck*, Prince Thomas of Savoy, a fine portrait; 366. *Wouwerman*, Cavalry attacking a bridge; 368. *D. Teniers*, Musician; 369. *Sandro Botticelli*, Triumph of Chastity; 371. *Gaud. Ferrari*, Crucifixion (an early work in distemper); *373. *Raphael*, Madonna della Tenda (a very fine picture, but the original is at Munich); 374. *S. Botticelli*, Madonna; *375. *Donatello*, Madonna (relief); *376. *Sodoma*, Lucretia killing herself; *377. *Paul Potter* (1649), Cattle grazing; 377 bis. *Rembrandt*, Old man asleep (an early work); 378. *Jan* or '*Velvet*' *Brueghel*, Landscape with accessories; 379. *Frans van Mieris*, Portrait of himself; 382. *G. Pilati*, Portrait; *384. *Van Dyck*, Holy Family, by far the finest work of this master in Italy, painted under the influence of Titian; 385. *Honthorst* (*Gherardo delle Notti*), Samson overcome by the Philistines; 386. *H. Holbein*, Portrait of Erasmus; 389. *J. Ruysdael*, Landscape; 391. *Gerard Dou*, Girl plucking grapes; 392. *Velasquez*, Philip IV. of Spain; 393. *Rubens* (?), Holy Family; 394. *C. Netscher*, Scissors-grinder.

XIV. Room. 398. *Bellucci*, Procession; 410. *Floris*, Adoration of the Magi; 417. *School of Rubens*, Soldier and girl; 420. *Wouwerman*, Horse-market; 425. *Gerard Dou*, Portrait; *428. *Teniers, Younger*, Card-players; 441. *B. Fabritius*, Domestic scene; 448. *Schalcken*, Old woman; 454. bis. *J. Ruysdael*, Landscape.

XV. Room. 478, 463. *Claude Lorrain*, Landscapes; 481. *Bourguignon*, Battle; 494. *P. Mignard*, Louis XIV.

The spacious Piazza S. Carlo (Pl. E, 3), 587 ft. long, and 264 ft. wide, which adjoins the Academy, is embellished with the equestrian ***Statue of Emmanuel Philibert** (Pl. 28), Duke of Savoy (d. 1580), surnamed '*Tête de Fer*', in bronze, designed by *Marochetti* (1838), and placed on a pedestal of granite, with reliefs at the sides. On the W. side the Battle of St. Quentin, gained by the duke under Philip II. of Spain against the French in 1557, on the E. side the Peace of Cateau-Cambrésis (1559), by which the duchy was restored to the House of Savoy. The duke as '*pacem redditurus*' is in the act of sheathing his sword (his armour preserved at the armoury is placed in the same attitude).

The Via Roma leads from the Piazza S. Carlo to (N.) the Piazza Castello (p. 51), and (S.) to the Piazza Carlo Felice (p. 58) and the railway-station. — To the left in the Via dell' Ospedale is the *Exchange* (Pl. 6, F, 3), and adjoining it, a *Museo Industriale Italiano* (Pl. 34, F, 3), with a technological collection (adm. on Sund. and holidays, 12½-4, gratis; on other days, 9-11 and 2-4, on application at the secretary's office). Farther on is the large *Ospedale S. Giovanni Battista* (Pl. 35, F, 3). — The cross-street leads in a N. direction to the Piazza Carlo Emanuele II. (Pl. F, 3), with a handsome ***Monument to Cavour** (Pl. 26), 46 ft. high, by *Duprè* of Florence, erected in 1873, grateful Italy presenting the civic crown to the creator of Italian unity, who holds a scroll in his left hand with the famous words 'libera chiesa in libero stato'; the

pedestal is adorned with allegorical figures of Justice, Duty, Policy, and Independence, the reliefs represent the return of the Sardinian troops from the Crimea, and the Paris Congress. For this fine work the sculptor was paid upwards of 30,000 *l.* — Via Cavour, No. 8, at the corner of the Via Lagrange, is the house (Pl. 7) in which Count Cavour was born in 1810 (d. 1861), with a memorial tablet.

Adjoining the Palazzo Reale (p. 52) on the W. side rises the **Cathedral** of *S. Giovanni Battista* (Pl. 10, E, 2), erected on the site of three ancient churches in 1492–98 by *Meo del Caprino* (of Florence, from Baccio Pintelli's design?) in the Renaissance style, with a marble façade.

The Interior consists of a nave and aisles, a transept, and an octagonal dome in the centre. Over the W. Portal is a copy of Leonardo da Vinci's Last Supper (p. 128). Over the second altar on the right are 18 small pictures, blackened with age, by *Dufevrard* (not Alb. Dürer). Frescoes on the ceiling modern. The seats of the royal family are on the left of the high altar.

Behind the high altar is situated the **Cappella del Santissimo Sudario** (open during morning mass till 9 o'clock), approached by 27 steps to the right of the high altar, constructed in the 17th cent. by the Theatine monk *Guarini*. It is a lofty circular chapel of dark brown marble, contrasting strongly with the white monuments, separated from the choir by a glass partition, and covered with a curiously shaped dome. This is the burial-chapel of the Dukes of Savoy, and was embellished by King Charles Albert in 1842 with statues in white marble and symbolical figures to the memory of the most illustrious members of his family: (r.) *Emanuel Philibert* (d. 1580), 'restitutor imperii', by Marchesi; *Prince Thomas* (d. 1656), 'qui magno animo Italiam libertatem armis adeuntes non prius dimicare destitit quam vivere', by Gaggini; *Charles Emanuel II.* (d. 1675), by Freccaroli; *Amadeus VIII.* (d. 1451), by Carelatori. The chapel also contains the marble monument of the late Queen of Sardinia *Maria Adelaide* (d. 1855), by Revelli. The peculiar light from above enhances the effect. In a kind of urn over the altar is preserved the *Santissimo Sudario*, or part of the linen cloth in which the body of the Saviour is said to have been wrapped. — The door in the centre leads to the upper corridors of the royal palace, which are used as a public thoroughfare.

From the Piazza S. Giovanni we proceed through the Via della Basilica to the Via Porta Palatina, which leads to the **Palazzo delle Torri** (Pl. 44, E, 2), one of the old Roman gates, with two mediæval towers (others refer the building to the Lombards of the 8th cent.). It has recently been converted into a drawing-school. In the same street, not far from the cathedral, is the church of **Corpus Domini** (Pl. 12, E, 2), erected in 1607 by *Vitozzi*, and deriving its name from a miracle of the Host in 1453. — In the adjacent church of *S. Spirito*, dating from 1610, Rousseau, when an exile from Geneva, at the age of 16, was admitted within the pale of the Roman Catholic Church in 1726, but he again professed Calvinism at Geneva in 1754.

The **Palazzo di Città** (Pl. 37; E, 2), the seat of the municipality, and containing a library, was erected in 1659. The Piazza in front of it is adorned with a monument to *Amadeus VI.*

(Pl. 25), surnamed the '*conte verde*', the conqueror of the Turks and restorer of the imperial throne of Greece (d. 1383), a bronze group designed by *Palagi*, and erected in 1853. The marble statues in front of the portico of the Palazzo di Città of (l.) *Prince Eugene* (p. 62, d. 1736) and (r.) *Prince Ferdinand* (d. 1855), Duke of Genoa and brother of Victor Emanuel II., were erected in 1858; that of *King Charles Albert* (d. 1849), by Cauda, in the colonnade to the left, was erected in 1859, that of *King Victor Emanuel II.* (d. 1878), by Vela, to the right, in 1860. Opposite these statues are memorial tablets bearing reference to the events of their reigns.

The Via Milano leads hence to the N. to the church of *S. Domenico*, which contains a Madonna and St. Dominic by Guercino. The Via della Corte d'Appello runs W. to the Piazza Savoia (Pl. D, 2), in which rises the *Monumento Siccardi* (Pl. 32), an obelisk 75 ft. in height, erected to commemorate the abolition of ecclesiastical jurisdiction in 1850, and named after *Siccardi*, minister of justice.

The Via della Consolata leads hence to the church of —

La Consolata (Pl. 11, D, 2), containing a highly revered Madonna, and formed by the union of three churches, the present structure in the 'baroque' style of the 17th cent., was erected by *Guarini* in 1679, and decorated by *Juvara* in 1714. The chapel to the left below the dome contains the kneeling statues of Maria Theresa, Queen of Charles Albert, and Maria Adelaide, Queen of Victor Emanuel (both of whom died in 1855), erected in 1861. The passage to the right of the church is hung with votive pictures. The campanile belonged to the convent of S. Andrea (9th century). — The piazza adjoining the church is adorned with a granite column surmounted by a statue of the Virgin, erected in 1835 to commemorate the cessation of the cholera.

From the Piazza Castello the Via Garibaldi leads to the Piazza dello Statuto (Pl. C, 2), which is embellished with a huge allegorical **Monument commemorating the completion of the Mont Cenis Tunnel**, by *Tabacchi*; the Genius of Science soars above a chaotic pile of granite rocks, on which lie the stupefied and conquered giants of the mountain. On a tablet are inscribed the names of the engineers, *Sommeiller*, *Grattoni*, and *Grandis*.

From the Via Garibaldi we proceed to the S. along the Corso Siccardi to the **Giardino della Cittadella** (Pl. D, 2, 3), where statues were erected in 1871 to *Brofferio* (d. 1866), the poet and orator, and in 1873, on the opposite corner, to the jurist *J. B. Cassinis*. — Farther on, in the triangular Piazza Pietro Micca (Pl. D, 3), at the corner of the Via della Cernaja, is a monument in bronze by Giuseppe Cassano, erected in 1864 in memory of *Pietro Micca*, the brave 'soldato minatore', who at the sacrifice of his own life saved the citadel of Turin, on 30th Aug., 1706, by springing a mine when the French grenadiers had already advanced to the very gates. Nearly opposite is a pedestal with a bust of *Al. Borella*, the

author, and in the Via della Cernaia rises the statue of *Count Alex. Lamarmora* (d. 1855 in the Crimea), by Cassano.

The Piazza Solferino (Pl. D, E, 3) is embellished with an equestrian statue of *Duke Ferdinand of Genoa* (p. 58), represented as commanding at the battle of Novara, by *Balsico;* and in the square-gardens are the monuments of General *Gerbaix de Sonnaz*, and the historian *Gius. La Farina.*

In front of the imposing *Central Station* (p. 49; Pl. E, 4, 5) extends the Piazza Carlo Felice. The bronze statue of *Massimo d'Azeglio*, the patriot, poet, and painter (d. 1866), by *Balsico*, was erected in 1873. This large piazza is adjoined by two smaller ones, the *Piazza Paleocapa* to the W., adorned with the statue of the minister of the same name (Pl. 31), and the *Piazza Lagrange*, with the statue of L. Lagrange, the mathematician (d. 1813 at Paris; Pl. 30).

In the Via dell' Arsenale, running N.W. from the Piazza Paleocapa, stands the **Arsenal** (Pl. 5; E, 4), occupying an entire block, and containing the *Museo Nazionale d'Artiglieria* (adm. daily except Sun.), a collection of fire arms of every description from the 14th cent. to the present time. — In the Via S. Secondo, which forms the continuation to the S. of the Via dell'Arsenale, rises the church of *S. Secondo*, completed in 1882 in the Lombard style, with a campanile 170 ft. high.

In the Via di Po (p. 51) which leads to the S.E. from the Piazza Castello, on the left, is the **University** (Pl. 57; F, 2), with a handsome court in the late-Renaissance style, with two arcades, one above the other. It contains a *Museo Lapidario* of Roman antiquities, chiefly inscriptions. Marble statues have been erected here to *Carlo Emanuele III.*, and to *Vittorio Amadeo II.* (at the entrance), to *Prof. Riberi* (d. 1861), *Dr. L. Gallo* (d. 1857), and *Prof. Timermans* (d. 1875). On the corridor of the first floor are busts of celebrated professors and a large allegorical group presented by Victor Emanuel I. The *Library* (open to the public daily, 8 a.m. to 6 p.m. in summer, and 9-4 and 7-10 p.m. in winter; closed in Sept.), numbers 200,000 vols. and contains a number of valuable manuscripts from Bobbio and rare editions (Aldi). The University (founded in 1404) has at present a staff of 85 professors, and numbers about 1500 students.

No. 6, to the right in the Via dell' Accademia Albertina, is the **Accademia Albertina delle Belle Arti** (Pl. 1; F, 3; shown on weekdays from 10-4 on payment of a fee). It contains a small collection of pictures including numerous copies. Among the best are: 126. *Quinten Massys*, Head of Christ; 140, 141. *Filippo Lippi*, Four saints (wings of an altar-piece); 218. *Giovenone*, Adoration of the Child. There are also numerous *Cartoons by *Gaudenzio Ferrari* and *Lanini*, and a cartoon of the Madonna with St. Anna by *Leonardo da Vinci* (copy of the picture in the Louvre).

The Via Montebello, the next cross-street, leads to the MOLE ANTONELLIANA (Pl. 47; G, 2), begun as a synagogue by Antonelli in 1863, but afterwards discontinued for lack of funds, and now being finished at the expense of the city, as a historical national-museum, in memory of Victor Emanuel II. It is a square building resembling a tower, with a singular façade consisting of several rows of columns, and will when finished be the loftiest in Turin (354 ft.). The dome is striking from its complete disregard of the technical rules of construction.

In the Via di Gaudenzio Ferrari, No. 1, is situated the **Museo Civico** (Pl. 33; F, 2), containing the civic collections (open gratis on Sun. and Thurs., 12-3, on other days, fee 50 c.).

GROUND FLOOR. Early sculptures, early mediæval relief of the Madonna, coffin of the poet Vagnone (d. 1499) with reliefs of Orpheus and Persius terracottas, wood-carvings of the 16th cent., a copy of the Borcatour (p. 273). FIRST FLOOR. Modern paintings and sculptures. Marble statues of Eve by *Pontecchioni* and Dante by *Vela*. The realistic tendency of modern Italian art is well illustrated in the death agonies depicted in the Crucifixion of Eulalia by *Francesetti* and the 'Femme de Claude' by *Moses*. Good water colours by *Bassoli*, illustrating the events of 1859-61. Statuette by *Salvini*, the 'Plebiscite in Naples'. In the last room are a few old paintings by *Bart. Veneziano*, *Duperdussi*, *Honthorst*, and *Vertesen*, and a marble bust of Sappho by *Canova*. — SECOND FLOOR. Rooms 12-14. Sculptures in wood, tapestry, bronze and iron work. Room 15. Modern wood and ivory carvings; six pieces of sculpture from the tomb of Gaston de Foix (p. 130), by *Bambaja*. R. 16. Miniatures (missal of Cardinal della Rovere, 15th cent.), enamels, majolica. R. 17. Italian ceramic ware. RR. 18, 19. Mementoes of Massimo d'Azeglio. R. 20. Interesting collection of stained glass. RR. 21, 22. Prehistoric and ethnographical collection.

The squares in this new quarter are adorned with several monuments, such as that to the Dictator of Venice, *Daniele Manin* (d. 1857), beyond the Ospedale S. Giovanni Battista, representing the Republic Venice, holding in her right hand a palm-branch, and leaning, with her left, on the medallion-portrait of Manin. Also statues of *Cesare Balbo* (d. 1583), the minister and historian, of *Bava*, the Piedmontese general, and, nearer the Piazza Maria Teresa (Pl. G, 3), of *General Gugl. Pepe* (d. 1853), the brave defender of Venice in 1849.

An avenue leads from the Piazza Vittorio Emanuele, along the bank of the river, to the chain-bridge (Pl. G, 4), constructed in 1840. In the Via Mazzini, diverging to the right, is situated the church of **S. Massimo** (Pl. 15; F, G, 4), built in 1849-54 in the style of a Roman temple, surmounted by a dome. The façade is adorned with statues of the Four Evangelists. Good modern frescoes in the interior, and several statues by Albertoni.

In the Corso Vittorio Emanuele II., which leads from the chain bridge to the Piazza Carlo Felice, on the left, is the handsome *Protestant Church* (*Tempio Valdese*, Pl. 18, F 4; see p. 62), completed in 1854, the first erected at Turin since the establishment of religious toleration in 1848.

Close by at the corner of the Via S. Anselmo and the Via Pio

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and was fortified down to 1501.

The **Cemetery** *(Cimitero)*, 1/2 hr. N.E. of Turin on the way to Chivasso, is open 12-4 o'cl. in winter in fine weather (in March and April 1-5; in summer 3-8, in Sept. and Oct. 2-4 only), and

is reached from the Ponte delle Benne by a shady avenue (steam tramway from the Piazza Castello, see p. 51). The front part is enclosed by a wall with arches, while the more interesting portion beyond is surrounded by arcades covered with domes. To the left by the wall in the first section is the tomb of *Silvio Pellico* (d. 1854), in the other section we observe the names of many celebrated modern Italians, such as *d'Azeglio*, *Bava*, *Brofferio*, *Gioberti*, *Pepe*, and *Pinelli*.

The *Superga, or *Superga* (2555 ft.), the royal burial-church, a handsome edifice with a colonnade in front, and surmounted by a dome, conspicuously situated on a hill to the E. of Turin, is well worthy of a visit, and commands a splendid view (comp. the Map, p. 49). Tramway from the Piazza Castello to the village of *Sassi*, and thence by cable-tramway, in all 1 hr. (fares 2 fr. 60, 1 fr. 95 c.). The building was begun in 1718, from designs by *Juvara*, and was completed in 1731 (closed 12-2). Adjacent are a seminary for priests and a good trattoria. It was near the Superga that the famous battle of Turin between the Italians and French was fought (7th Sept. 1706), in which the latter were signally defeated, and by which the House of Savoy regained the Duchy, which was ceded a kingdom in the Peace of Utrecht (1713). It is said that Prince Eugene reconnoitred the battle-camp from this height before the commencement of the battle, and that observing symptoms of irresolution in their movements he observed to Duke Amadeus II.: *Il me semble que on peut le mettre à dans bottes*. The latter, it is said, on this occasion vowed to erect a church here in honour of the Virgin, in case of his success in the battle. An annual thanksgiving still takes place in the church on 8th Sept.

To the S. of Turin on the line to Genoa (R. 13a) lies **Moncalieri** (tramway, p. 50), picturesquely situated on a ridge of hills. Up an eminence above the village is the royal Château, in which Victor Emanuel I. died in 1823. The picture gallery in the W. wing contains a series of large paintings illustrating the history of the house of Savoy. The last of the series, Delivery of the plebiscite of Tuscany by Baron Ricasoli in 1860, is interesting from its numerous portraits of Italian political celebrities (fee ½ fr.). A horse-line leads to the château from the terminus of the steam tramway.

Excursions from Turin to the Valleys of the Waldenses (*Vallées Vaudoises*), extending along the French frontier, about 30 M. to the S.W. The well-known and interesting Protestant communities (about 20,000 souls) who have occupied these valleys for 600 years, have steadily adhered to the faith for which they were formerly so cruelly persecuted. Their language is French. Railway from Turin (34 M.) to *Pinerolo*, fares 6 fr., 4 fr. 35, 2 fr. 90 c.) by *Avigliana* (p. 73) and Pignerol (for *Pinerolo* (with a monument to Gen. *Brignone* by Tabacchi), tramway to Saluzzo, p. 73), to La Tour, Bal. *Torre Pellice* (formerly *Torre Lusernia*) (*L. Oura*, *Leon d'Or*), the chief of these communities, which possesses excellent schools. From Pignerol a road ascends the valley of the Chisone by *Perosa* and *Pinasca*, a strongly fortified place, to the *Mont Genèvre* and the French fortress of *Briançon* (Hôt. de la Paix, well spoken of), in the lofty valley of the *Durance*. At *Cumiana* this road unites with that from Susa.

9. From Turin to Aosta.

61 M. Railway to Donnas (50 M.) in 3½-3¾ hrs. (fares 9 fr. 30, 6 fr. 45, 4 fr. 15 c.). Diligence thence to Aosta (3½ M.) in 2½ hrs.

From Turin to (15 M.) *Ciriaco*, see p. 66 (carriages changed). Between the depressions of the lower mountains the snowy summits of the Grand-Paradis are conspicuous, farther to the E., Monte Rosa is visible.

22 M. *Montanāro*, 25 M. *Rodallo*, 27 M. *Calūso*, 29 M. *Candia*, 31 M. *Mercenasco*, and 33 M. *Strambino*.

39 M. **Ivrēa** (768 ft.; *Europa*, in the Dora promenade; *Universo*, well spoken of), a town with 10,413 inhab., is picturesquely situated on the *Dora Baltea* (French *Doire*), on the slope of a hill crowned by an extensive and well-preserved ancient *Castle*, with three lofty towers of brick, now a prison. Adjacent is the modern *Cathedral*, the interior of which was restored in 1855. An ancient sarcophagus adorns the adjoining Piazza. A monument was erected here in 1880 to the general and minister *Ettore Perrone*, who fell at Novara in 1848. Ivrea was the ancient *Eporedia*, which was colonised by the Romans, B.C. 100, in order to command the Alpine routes over the Great and Little St. Bernard. Pleasant walk to the *Madonna del Monte* (pilgrimage-church) and the lake of *S. Giuseppe* with a ruined monastery (1 hr.).

Steam-tramway from Ivrea in 2¼ hrs. to *Santhià* (p. 66).

Ivrea may be regarded as one of the S. gateways to the Alps. The luxuriantly fertile valley of the Dora, here 1½ M. in breadth, is flanked with mountains of considerable height. 41 M. *Montalto*; on a height to the right stands the well-preserved castle of the same name; several other ruins crown the hills farther on. Vines clothe the slopes. 42½ M. *Borgofranco*; 45 M. *Tavagnasco*; 47 M. *Quincinetto*. — 49 M. *Pont St. Martin*, with a ruined castle, one of the most picturesque spots in the valley.

The bold and slender bridge which crosses the *Lys* torrent, which descends from Monte Rosa, is a Roman structure. Several forges are situated on the bank of the Dora. — 50 M. Donnaz is the temporary terminus of the railway.

The Road ascends through a profound defile; on the left flows the river, on the right rises a precipitous rock. The pass is terminated by the picturesque ***Fort Bard** (1019 ft.), which was taken in 1052 by Duke Amadeus of Savoy after a long and determined siege, and in May, 1800, before the battle of Marengo, was gallantly defended by 400 Austrians, who kept the whole French army in check for a week. The road, hewn in the solid rock, follows the course of the Dora, below the fort. On the left opens the *Val di Camporciero*, or *Champorcher*

6½ M. (from Donnaz) **Verrex** (1279 ft.; *Eou de France*, or *Poste*; *Couronne*), with 1100 inhab., lies at the entrance of the (r.) *Val de Challant*.

The valleys of Aosta and Susa (p. 24) were alternately occupied by the Franks and the Longobards, and belonged for a considerable period to the Franconian Empire, in consequence of which the French language still predominates in these Italian districts. The village of *Bard* (below the fort) is the point of transition from Italian to French, while at Verrex the latter is spoken almost exclusively.

Above Verrex the valley expands. The ruined castle of *St. Germain*, loftily situated, soon comes into view. The road ascends through the long and steep **Defile of Montjovet*. The rock-hewn passage may have been originally constructed by the Romans, though the inscription asserts the contrary The *Doire* forms a succession of waterfalls in its rugged channel far below. The small village of *Montjovet*, on the roofs of which the traveller looks down from the road, appears to cling precariously to the rocks. The castle of St. Germain is again visible from several different points of view.

As soon as the region of the valley in which Aosta is situated is entered, a grand and picturesque landscape, enhanced by the richest vegetation, is disclosed. The *Pont des Salassins* (see below), a bridge crossing a profound ravine, commands a magnificent view. On the left rises the castle of *Usselle*.

Near *St. Vincent* (Lion d'Or, Ecu de France) is a mineral spring and bath-establishment. Then (1½ M. farther) —

15½ M. **Châtillon** (1738 ft.; *Hôtel de Londres*; *Lion d'Or*, poor), the capital of this district, possessing a number of forges and handsome houses. To the N. opens the *Val Tournanche*, through which a bridle-path leads to the Theodule Pass (10,899 ft.) and Zermatt (*see Baedeker's Switzerland*).

The road is shaded by walnut and chestnut-trees and trellised vines. The wine of *Chambave*, about 3 M. from Châtillon, is one of the best in Piedmont. A slight eminence here commands an imposing retrospect; to the E. rise several of the snowy summits of Monte Rosa, on the right the Castor and Pollux (the 'Zwillinge'), on the left the bold peak of the Matterhorn and the Theodule Pass (see above). The background towards the W. is formed by the triple-peaked Ruitor.

To the left, at the entrance of the valley of Chambave, stands the picturesque castle of *Fenis*. The poor village of *Nus*, with fragments of an old castle, lies midway between Châtillon and Aosta. On the hill above *Villefranche* lies the castle of *Quart* (now a hospital). Beautiful view from the summit.

30 M. **Aosta** (1912 ft., **Hôtel du Montblanc*, at the upper end of the town, on the road to Courmayeur; *Lanier's Hôtel de la Ville*, moderate; *Couronne*, in the market-place), the *Augusta Praetoria Salassorum* of the Romans, now the capital (7324 inhab.) of the Italian province of that name, lies at the confluence of the *Buttier* and the Doire. The vtalley was anciently inhabited by the Salassi, a Celtic race, who commanded the passage of the Great and the Little St. Bernard, the two most important routes from Italy to Gaul. They frequently harassed the Romans in various ways, and on one occasion plundered the coffers of Caesar himself. After protracted struggles the tribe was finally extirpated by Augustus, who is said to have captured the whole of the survivors, 36,000 in number, and to have sold them as slaves at Eporedia. He then

founded Aosta to protect the high-roads, named it after himself, and garrisoned it with 3000 soldiers of the Prætorian cohorts.

The antiquities which still remain testify to its ancient importance. The *Town Walls*, flanked with strong towers, and forming a rectangle 790 yds. long by 620 yds. wide, are preserved in their entire extent, and on the S.W. side the ancient facing and cornice of hewn stone are still *in situ*. The walls of the old *Theatre* and the arcades of the *Amphitheatre* are visible above the houses in the market-place.

The principal street leads to the E., through the ancient *Porta Prætoria, to the (1/4 M.) handsome *Triumphal Arch of Augustus, adorned with ten Corinthian pilasters. It then crosses the Buttier, which has deserted its ancient channel, and reaches the beautiful *Arch* of the old Roman bridge, now half-buried in the earth. — In the suburb lies the church of *St. Ours*, the choir of which contains the tomb of Bishop Gallus (d. 546) and finely carved stalls of the 15th century. The old crypt is supported by Roman columns. The adjacent cloisters contain early-Romanesque columns (12th cent.), with interesting capitals Near the church rises a *Tower*, constructed of Roman hewn stones in the 12th cent., opposite which are a sarcophagus and two ancient columns at the entrance of a chapel. In the same square is the *Priory of St. Ours*, a handsome building of the 15th cent., with terracotta ornamentation and an octagonal tower. The interior contains some interesting wood-carvings and frescoes.

The Cathedral dates in its present shape from the 14th century. Above the portal is a painted terracotta relief, and in the choir are two mosaics of the 10th cent. and some early-Renaissance stalls. The cathedral treasury contains two shrines of the 13th and 15th cent., a cameo of a Roman empress in a setting of the 13th cent., and a diptychon of the Consul Probus (406) with a portrait of the Emp. Honorius.

At the S. gate rises the tower of *Bramafam* (12th cent.), in which Count Challant is said to have starved his wife to death out of jealousy By the W. wall is the *Tour du Lépreux*, rendered celebrated by Xavier le Maistre's novel, in which a leper named Guasco (d. 1803) and his sister Angelica (d. 1791) dragged out their miserable existence

The *Becca di Nona (10,354 ft.), which rises to the S. of Aosta, commands a superb view of the Alps. Good bridle-path to the summit, 6-7 hrs. with guide. Two-thirds of the way up is the Alp *Combôé* (simple fare); on the top is a refuge hut.

From Aosta over the *Great St. Bernard* to *Martigny* (p. 25), and from Aosta to *Courmayeur* and round Mont Blanc to *Chamonix*, and excursions to the *Graian Alps*, see *Baedeker's Switzerland*.

10. From Turin to Milan by Novara.

99½ M. Railway in 3½-5½ hrs. (fares 16 fr., 11 fr. 65, 8 fr. 50 c.; express 15 fr. 65, 13 fr. 10 c.). — The seats on the left afford occasional glimpses of the Alps. — Stations at Turin, see p. 49.

The *Dora Riparia* is crossed, then the *Stura* between stations (5 M.) *Succursale di Torino* and (10½ M.) *Settimo Torinese* (whence a tramway runs towards the N. to *Rivarolo* and *Cuorgnè*), and beyond it the *Orco* and *Malone*. — 15 M. *Brandizzo*.

18 M. **Chivasso** (*Moro*) lies near the influx of the Orco into the *Po*. Branch-line hence to *Ivrea*, see p. 62; tramway to Turin, p. 49. — 20 M. *Castelrosso*. — Beyond (22½ M.) *Torrazza di Verolengo* the *Dora Baltea* (p. 63), a torrent descending from Mont Blanc, is crossed. Stations *Livorno Vercellese*, *Bianzè*, and *Tronzano*.

37 M. *Santhià* possesses a church, restored with taste in 1862, and containing a picture by Gaudenzio Ferrari in ten sections. — Tramway to Ivrea (p. 63).

Branch Line to Biella, 13½ M., in 1 hr., by *Balocco*, *Vergnasco*, *Sandigliano*, and *Candelo*. — **Biella** (*Albergo della Torre Grigia*; *Albergo Centrale*), an industrial town and seat of a bishop, possesses streets with arcades and a fine cathedral in a spacious Piazza, where the episcopal palace and seminary are also situated. The palaces of the old town, rising picturesquely on the hill, are now tenanted by the lower classes. Celebrated pilgrimage church of the *Madonna d'Oropa*, 8 M. farther up the valley (omnibus thither). On the way to it two finely situated hydropathic establishments are passed. From Biella a diligence runs twice daily in 2½ hrs. to *Piedicavallo* (Alb. Bologna), whence the ascent to the summit of *Mte. Bo* (8530 ft.; recently made accessible and commanding a splendid view) takes 4½ hrs.

The train skirts the high-road. — 40½ M. *S. Germano*.

49½ M. **Vercelli** (*Tre Re*; *Leone d'Oro*), an episcopal residence with 20,165 inhabitants. From the station we see the imposing church of *S. Andrea*, founded in 1219, with a dome and W. towers like those of the churches of N. Europe, the interior is early-Gothic. The church of *S. Cristoforo* contains pictures by G. Ferrari and B. Lanini, by the former a *Madonna and donors in an orchard. *S. Caterina*, *S. Paolo*, and the *Galleria dell' Instituto di Belle Arti* also contain works by Ferrari. The cathedral-library contains several rare and ancient MSS. A statue of Cavour was erected in the market-place in 1864. To the S. of Vercelli lie the *Raudine Fields*, where the younger Marius defeated the Cimbri in B.C. 101. — Tramway from Vercelli N. to *Arcisate* in the valley of the Sesia (p. 172), and S. to *Trino*.

Branch-Line to Alessandria, 35 M., in 2 hrs. (fares 8 fr. 35, 4 fr. 45, 3 fr. 20 c.). Stations *Anghiano*, *Partanna*, *Rive*, *Balzola*, beyond which the *Po* is crossed. — 14½ M. **Casale** (*Albergo dell' Angelo*, *Leone d'Oro*), the ancient capital of the Duchy of Monferrato, which afterwards belonged to the Gonzagas. The interesting Romanesque *Cathedral* contains several good paintings (by G. Ferrari and others), and sculptures by Lombard masters. The church of *S. Domenico*, in the Renaissance style, the *Palazzo di Città*, with its handsome colonnade, and other palaces are also worthy of inspection. The Ghibelline prince William of Montferrat is mentioned by Dante in his Purgatory (VII. 134). Casale is the junction of the Asti and Mortara line (see p. 71). — The following stations are

sio *Ferrari*. The tower, ascended by 300 steps, commands a very ensive prospect, most picturesque in the direction of the Alps. The CATHEDRAL, a Renaissance structure upon an old Roman ndation, connected with the *Baptistery* by an atrium or entrance-rt, is a picturesque pile. — In front of the theatre is a marble ue of *Charles Emanuel III.*, by Marchesi. — The *Mercato*, Corn Exchange, near the Porta Torino, is a handsome building, ounded with colonnades. — In the Corso di Porta Genova, r the Palazzo Civico, is a monument to *Charles Albert*.

FROM NOVARA TO LAGO D'ORTA, 27 M., railway in about 2 hrs. Stations: *uale*, *Caltignaga*, *Momo*, *Cressa-Fontanetto*, *Borgomanero*, *Gozzano* (in neighbourhood the episcopal palace of *Belgamo*, with a church and a inary), and *Orta-Miasino* (p. 170); the station lies between the two es, 20 Min. E. of Orta (p. 170).

FROM NOVARA TO GRIGNASCO, 28 M., railway in 1½-2 hrs. Stations *uale* (see above), *S. Bernardino*, *Briona*, *Fara*, *Bizzano*, *Ghemme*, *Romagno*; and thence along the left bank of the *Sesia*, by *Prato Sesia* to *masco*. The line is being continued to Varallo (p. 171).

At Novara the Turin and Milan line is crossed by that from linzona to Genoa (R. 11). Frequent changes of carriage.

69 M. *Trecate*. Near *S. Martino* the line crosses the *Ticino* by road and handsome stone bridge of eleven arches, which the strians partially destroyed before the battle of Magenta.

Farther on, the *Naviglio Grande* is crossed (comp. p. 121). On right, before (77 M.) *Magenta* is reached, stands a monument ted to Napoleon III. in 1862, to commemorate the victory gained the French and Sardinians over the Austrians on 4th June, 9, in consequence of which the latter were compelled to evacuate the whole of Lombardy. The numerous mounds with crosses a low-lying field opposite the station mark the graves of those fell in the struggle. A small chapel has been erected on an inence in the burial-ground, and adjoining it a charnel-house. The line intersects numerous fields of rice, which are kept ler water during two months in the year. Stations *Vittuone* and (p. 160), where the line unites with that from Arona.

93½ M. *Milan* (see p. 119).

11. From Bellinzona to Genoa.

155 M. Railway in 9-12¾ hrs. (fares 26 fr. 15, 19 fr. 75, 13 fr. 20 c.; express fares 30 fr. 70, 13 fr. 20 c.). At the Mortara station this line is ed by another coming from Milan, on which the through-trains from an to Genoa run. FROM MILAN TO GENOA, 108 M., in 5-7½ hrs. s 19 fr. 45, 13 fr. 65, 9 fr. 80 c.; express 21 fr. 35 c., 15 fr.). (Railway by Voghera, see R. 27.)

Bellinzona, see p. 32. The train follows the Monte Ceneri as far as (2½ M.) *Giubiasco*, and diverging to the right traverses the broad lower valley of the *Ticino*. — 5½ M. *Cadenazzo*.

FROM CADENAZZO TO LOCARNO, 8 M., railway in 25 min. (fares 1 fr. , 95, 70 c.). The line crosses the Ticino below *Cugnasco*, and the *Verzasca*, which dashes forth from a gorge on the right, beyond (4½ M.) *dola*, and skirts the *Lago Maggiore* to *Locarno* (p. 164).

67 M. **Novara** (p. 67), junction for Milan and Turin (R. 10).

72½ M. *Garbagna*; 74½ M. *Vespolate*; 77 M. *Borgo-Lavezzaro*. — 82 M. **Mortara**, a town with 8085 inhabitants. The church of *S. Lorenzo* contains pictures by Crespi, Lanino, Procaccini, and Gaud. Ferrari (Madonna with SS. Rochus and Sebastian).

At Mortara a direct line to Milan diverges. From Milan to Mortara, 32½ M., in 1¼-1¾ hr. (fares 6 fr., 4 fr. 20, 3 fr. 5 c.; express 6 fr. 55, 4 fr. 60 c.) Stations *Corsico*, *Gaggiano*, and *Abbiategrasso* (with a church by Bramante). Crossing the Ticino, the train reaches Vigevano (*Albergo Reale*), with 14,100 inhab., a town of some importance in the silk trade, and possessing a spacious market-place surrounded by arcades. Then (32½ M.) *Mortara*, see above. — Mortara is also the junction for the Vercelli-Pavia line; 41½ M. in 3-4 hrs (fares 7 fr. 60, 5 fr. 30, 3 fr. 45 c.). The stations are unimportant. *Vercelli*, see p. 66; *Pavia*, see p. 176.

85 M. *Olevano*; 89½ M. *Valle*, 92½ M. *Sartirana*; 95½ M. *Torre-Beretti* (railway to Pavia, see p. 176).

To the left the long chain of the *Apennines* forms a blue line in the distance. The line crosses the *Po*. — 100 M. **Valenza**, a town with 6600 inhab., formerly fortified, containing a cathedral of the 16th cent. (hence to Pavia, see p. 176; to Vercelli, see p. 66). — The train next passes through a tunnel 1½ M. in length. — 104 M. *Valmadonna*; several picturesquely situated small towns lie on the chain of hills to the right. The *Tanaro* is then crossed.

108 M. *Alessandria*; thence to *Genoa*, see pp. 72, 73.

13. From Turin to Piacenza by Alessandria.

117 M. Railway in 4½-8 hrs. (fares 21 fr. 30, 14 fr. 90, 10 fr. 65 c.; express 23 fr. 45, 16 fr. 40 c.).

From Turin to *Alessandria*, 57 M., see R. 13. Beyond Alessandria the train traverses the *Battle-field of Marengo* (p. 72). 62 M. *Spinetta*, a little to the N.W. of Marengo. — 65 M. *S. Giuliano*. The train then crosses the *Scrivia*, and reaches (70 M.) the small town of **Tortona** (*Croce Bianca*), the ancient *Dertona*, with a *Cathedral* erected by Philip II. in 1584, containing a remarkably fine ancient sarcophagus.

Branch-Line to Novi (p. 72), 11 M., by *Pozzuolo* and *Rivalta-Scrivia*, in 25-40 min. (2 fr. 5, 1 fr. 40 c., 1 fr.; express 2 fr. 20, 1 fr. 55 c.).

The train traverses a fertile district, and near stat. *Ponte-curone* crosses the impetuous *Curone*. — 81 M. **Voghera** (*Italia*; *Albergo del Popolo*), a town with 15,482 inhab. (perhaps the ancient *Iria*), on the left bank of the *Staffora*, was once fortified by Giov. Galeazzo Visconti. The old church of *S. Lorenzo*, founded in the 11th cent., was remodelled in 1600. — From Voghera to Milan viâ Pavia, see R. 27.

On the high-road from Voghera to the next station *Casteggio*, to the S. of the railway, is situated *Montebello*, where the well-known battle of 9th June, 1800 (five days before the battle of Marengo), took place, and on 20th May, 1859, the first serious encounter between the Austrians and the united French and Sardinian armies. *Casteggio*, a village on the *Coppa*, is believed to

bridge of 15 arches, skirts the fortifications, and reaches —

56½ M. **Alessandria** (*Hôtel de l'Univers; Europa; Italia; *Railway Restaurant*), a town with 30,761 inhab., situated on the *Tanaro* in a marshy district, and only remarkable as a fortified place. It was founded in 1168 by the Lombard towns allied against the Emp. Frederick Barbarossa, and named after Pope Alexander III., with the addition of *della paglia*, i.e. of straw, perhaps because the first houses were thatched with straw. A bronze statue, after a model by Monteverde, was erected here in 1883 to the statesman *Urbano Rattazzi* (d. 1873), a native of the town. — Alessandria being a junction of several lines, carriages are generally changed here.

Railway to Vercelli by Valenza, p. 66; to Novara and Bellinzona, pp. 66, 70; to Milan by Mortara and Vigevano, see p. 70; to Pavia by Valenza, see p. 176; to Piacenza, Parma, Bologna, etc., see RR. 12 and 41; to Brà, see p. 74. — Tramways from Alessandria viâ Marengo to Sale and Tortona, to Casale (p. 66), to Spinetta (p. 70) and to Altavilla.

From Alessandria to Savona (viâ Acqui), 65 M., in 4½ hrs. (fares 11 fr. 90, 8 fr. 35 c., 6 fr.). — As far as *Castelspe* the line is the same as to Brà (see p. 74). — 21 M. **Acqui** (*Moro, Italia*), the *Aquae Statiellae* of the Romans, an episcopal town on the *Bormida* with 11,179 inhab., is well known for its mineral waters, which resemble those of Aix-la-Chapelle. The *Cathedral*, with its double aisles, dates from the 12th cent. Good wine is produced in the vicinity. — The line ascends the valley of the Bormida, passing through ten tunnels. Stations of little importance. — 52 M. *S. Giuseppe di Cairo*, see p. 74. — 65 M. *Savona*, see p. 92.

The line crosses the *Bormida*, which a short distance below Alessandria falls into the Tanaro. About 1¼ M. to the E. of the bridge, in the plain between the Bormida and the *Scrivia*, is situated the village of *Marengo*, near which, on 14th June, 1800, was fought a battle which influenced the destinies of the whole of Europe. The French were commanded by Napoleon, the Austrians by Melas. The battle lasted 12 hrs. — 63 M. *Frugarolo*.

70 M. **Novi** (**La Sirena*, moderate), situated on the hills to the right, commanded by a lofty square tower (*View), was the scene of the victory gained by the Austrians and Russians under Suvorov over the French on 15th Aug., 1799. Branch-line to Pavia and Milan viâ Tortona and Voghera, see p. 70, and R. 27; to Piacenza, see R. 12. Tramway to *Ovada*. — At (75 M.) *Serravalle-Scrivia* the train enters a mountainous district. — 79 M. *Arquata*, with a ruined castle on the height. Between this point and *Genoa* there are eleven tunnels. The train threads its way through profound rocky ravines (*la Bocchetta*), traversing lofty embankments, and several times crossing the *Scrivia*. The scenery is imposing and beautiful. — 83 M. *Isola del Cantone*, on the height to the right the ruins of an old castle. — 85½ M. *Ronco*.

89½ M. *Busalla* (1192 ft.), the culminating point of the line, is the watershed between the Adriatic and the Tyrrhenian Sea.

The last long tunnel, the *Galleria dei Giovi*, is upwards of 2 M. in length, and descends towards the S. Then several short cuttings. The landscape becomes more smiling, the hills, planted with vines and corn, are sprinkled with the villas of the Genoese.

To the right, on the summit of a hill near (95½ M.) *Pontedecimo* (282 ft.), rises the white church of the *Madonna della Guardia*. — 98 M. *Bolzaneto*, 100 M. *Rivarolo*. The railway now crosses the *Polcevera*, the stony channel of which is occasionally filled with an impetuous torrent, by a handsome bridge. On the heights to the left are towers belonging to the fortifications of Genoa. The last stat. is (101¼ M.) *Sampierdarena* (p. 89), where travellers provided with through-tickets to or from Nice change carriages (*Rail. restaur.). On the right are the lighthouse and citadel, below which the train enters the town by a tunnel.

103 M. *Genoa*, see p. 76.

b. Via Brà and Savona.

From Turin to Savona, 91 M., in 4¾-6 hrs. (fares 16 fr. 70, 11 fr. 70, 8 fr. 40 c.; express 15 fr. 40, 12 fr. 90 c.), thence to Genoa, 27½ M., in 1¼-2 hrs. (fares 4 fr. 95, 3 fr. 50, 2 fr. 45 c., express 5 fr. 45, 4 fr. 75 c.). Finest views to the right.

From Turin to *Trofarello*, 8 M., see p. 71. — 12½ M. *Villastellone*.

A road crossing the *Po* leads hence to the W. to (4½ M.) **Carignano**, a town with 7754 inhab., and several handsome churches, situated on the high-road from Turin (tramway, see p. 50) to Nice. *S. Giovanni Battista* was erected by Count Alfieri; *S. Maria delle Grazie* contains a monument to Bianca Palmologus, daughter of Guglielmo IV., Marquis of Montferrat, and wife of Duke Charles I., at whose court the 'Chevalier Bayard' was brought up. — Carignano, with the title of a principality, was given as an appanage to Thomas Francis (d. 1656), fourth son of Charles Emanuel I., from whom the present royal family is descended.

18 M. *Carmagnola*, with 4050 inhabitants.

Carmagnola was the birthplace (1380) of the celebrated Condottiere *Francesco Bussone*, son of a swine-herd, usually called Count of Carmagnola, who reconquered a considerable part of Lombardy for Duke Filippo Maria Visconti, and afterwards became Generalissimo of the Republic of Venice. At length his fidelity was suspected by the Council of Ten, and he was beheaded in the Piazzetta (p. 248) on 5th May, 1432. Bussone's fate is the subject of a tragedy by Manzoni. — The 'Carmagnole', the celebrated republican dance and song of the first French Revolution, was named after this town, the home of most of the street-musicians of Paris.

Tramway from Carmagnola to *Turin*, see p. 50.

From Carmagnola to Cuneo, 36½ M., railway in 1¼-2 hrs. (fares 6 fr. 65, 4 fr. 70, 3 fr. 35 c.). — 5½ M. *Racconigi*, with a royal château and park laid out in 1755 by Le Nôtre, once the favourite residence of Carlo Alberto (d. 1849). - From (10 M.) *Casalgrandi*, a branch runs to (6 M.) Brà (see below) and to Alrasca (p. 62). The principal church of (14 M.) **Savigliano** (*Corona*), a town on the *Maira*, enclosed by ancient fortifications, contains paintings by *Malinari* (1577-1640), a native of the town, surnamed *Carracciuo*, as an imitator of Carracci. [A branch-line (10 M. in ½ hr.) runs from Savigliano to Saluzzo, the capital of the province (formerly a marquisate) of that name, with 16,147 inhab., the seat of a bishop, with flourishing trade and industries. The higher part of the town affords a fine prospect over the Piedmontese plain. A monument was erected here in 1863 to *Silvio Pellico*, the poet (d. 1854) who was born in Saluzzo in 1788. Tramway to *Turin*, see p. 50, to *Pinerolo*, p. 62.] — 18 M. *Genola*. - 25½ M. **Fossano**, with 16,926 inhab., finely situated on an eminence on the left bank of the *Stura*, is the seat of a bishop and has an academy and frequented mineral baths (branch line to Mondovì, see below). — 28 M. *Maddalena*. - 29 M. *Centallo*, a picturesque place with remains of mediæval fortifications. — 31½ M. *S. Benigno di Cuneo*. — 36½ M. **Cuneo**, and thence to *Nice*, see R. 17.

The line continues towards the S.E. — 24 M. *Sommariva del Bosco*; 26 M. *Sanfrè*.

31 M. **Bra** (14,324 inhab.), with active trade in wine, cattle, truffles, and silk. Branch to Cavallermaggiore, see above.

From Bra to Alessandria, 52½ M., railway in 3¼ hrs. (fares 9 fr. 60, 6 fr. 75, 4 fr. 85 c.). — 4½ M. *S. Vittoria*, whence a pleasant excursion may be made to the royal palace of *Pollenzo*, with the remains of the Roman town of *Pollentia*. — 11½ M. **Alba**, with 6400 inhabitants. The cathedral of *S. Lorenzo* dates from the 15th century. — 18½ M. *Neive*. — Beyond (19½ M.) *Castagnole* (p. 71) the line traverses a fertile wine-growing country. Next stations *Castiglione d'Asti*, *S. Stefano Belbo*, on the *Belbo*, the valley of which the train traverses for some distance; *Canelli*, *Calamandrana*, and *Nizza di Monferrato*, whence a road leads to *Acqui* (p. 71). Stat. *Incisa Belbo*, *Castelnuovo Belbo*, *Bruno*, *Bergamasco*, *Oviglio*, *Guastalupo*, and (52½ M.) *Alessandria*, see p. 72.

36 M. *Cherasco*, not visible from the line, lies at the confluence of the *Tanaro* and the *Stura*. The train ascends the course of the former. Stations *Narzole*, *Monchiero-Dogliani*, *Farigliano*. — 55 M. *Carrù*.

Branch-Line to Mondovì, 8 M., in 25 min. (fares 1 fr. 60, 1 fr. 5, 75 c.). — **Mondovì** (*Croce di Malta*; *Tre Limoni d'Oro*), a town with 17,900 inhab., on the *Ellero*, with a cathedral of the 15th cent., and a lofty situated old tower, is the best starting point for a visit to the imposing **Cavern of Bossea*, in the *Valle di Corsaglia*. A carriage may be hired at one of the inns at Mondovì for *Frabosa*, 9½ M. to the S. of Mondovì, whence a lighter 'calesso' conveys travellers to the cavern (each member of a party 7-8 fr. for the whole drive). The cavern is shown from the beginning of June to the end of October (admission 2½ fr.; no gratuities).

From Mondovì to Fossano (p. 73), 15 M., railway in 1¼ hr. (fares 1 fr. 80, 1 fr. 30 c.).

About 12 M. to the S.W. of Mondovì, in the romantic and beautiful Val Pesio, is the *Certosa di Val Pesio, with its extensive cloisters, now a hydropathic establishment and summer-resort (200 rooms, open from June 1st to Sept. 30th, 'pension' from 8 fr.). Cavour and Massimo d'Azeglio frequently sought retirement and repose in this pleasant spot. A good trout-stream washes the walls of the Certosa.

56½ M. *Niella*. — 62½ M. *Ceva*, on the Tanaro, with an old castle under which the train passes by a tunnel.

The train now begins to cross the *Maritime Alps*, and reaches the most imposing part of the line. Between this point and Savona are numerous viaducts and no fewer than 28 tunnels. The train quits the valley of the Tanaro and ascends. Beyond (66½ M.) *Sale* it passes through the *Galleria del Belbo*, a tunnel upwards of 3 M. in length, and the longest on the line. — 69½ M. *Saliceto*. — 73½ M. *Cengio*, in the valley of the *Bormida di Millesimo*.

79 M. *S. Giuseppe di Cairo*, on the *Bormida di Spigno*, through the valley of which the train descends to Acqui (p. 71).

Tunnels and viaducts now follow each other in rapid succession. — 86½ M. *Santuario di Savona*, a pilgrimage-church with a large hospice for poor devotees, founded in 1536.

91 M. *Savona*, and thence to *Genoa*, see p. 92.

greatness was founded on the ruin of Pisa. The Tuscan hatred of the Ge-

nerve was embodied in the saying – 'Mare senza pesce, montagne senza alberi, uomini senza fede, e donne senza vergogna', and *Dante* (*Inf.* xxxiii 151-53) addresses them with the words –

> 'Ahi, Genovesi, uomini diversi
> D'ogni costume, e pieni d'ogni magagna,
> Perchè non siete voi del mondo spersi?'

Modern historians describe the character of the Genoese in the middle-ages in a similar strain. The whole energy of the Genoese seems indeed to have been concentrated on commerce and the pursuit of gain. Notwithstanding their proud naval supremacy, they participated little in the intellectual development of Italy, and neither possessed a school of art, nor produced any scholars of eminence. When at length the effete republic was incorporated with Piedmont, it became the representative of radical principles as contrasted with the conservatism of the royalist territory. *Giuseppe Mazzini*, the chief leader of the national revolutionary party, was born at Genoa in 1805, and *Garibaldi*, though born at Nice (1807), was the son of a Genoese of Chiavari. The rivalry of the once far-famed republic with the upstart Turin, and of the restless harbour population with the stolid Piedmontese, have of recent years been productive of very notable results. Modern Genoa has, moreover, regained its ancient mercantile importance, though its naval arsenal has been transferred to Spezia.

14. Genoa.

Arrival. There are two stations at Genoa. The *Stazione Piazza Principe* (Pl. B, 2; Restaurant), the west or principal station (for Alessandria, Turin, Spezia, Pisa, and for Savona and Nice), is in the Piazza Acquaverde (the goods-station only is in the Piazza del Principe). The arrangements are admirable. A long row of omnibuses in the covered hall awaits the arrival of the trains. – The second or east station, called *Stazione Piazza Brignole* (Pl. M, 6), at the end of the Via Serra, and connected with the first by means of a tunnel below the higher parts of the town, is the first place where the Spezia and Pisa trains stop. – Travellers arriving at Genoa by sea (embarking or disembarking, 1 fr. each person with luggage), and wishing to continue their journey by rail without delay, may immediately after the custom-house examination, which takes place on the quay, book their luggage there for their destination (taking care to entrust it to a facchino of the dogana, fee 20 c., and not to an unauthorised bystander), and thus save much trouble.

Hotels. Grand Hôtel Isotta, Via Roma 7 (Pl. a; F, 5), pleasantly situated, with a lift; *Grand Hôtel de Parc (Pl. b; G, 5), Via Ugo Foscolo, near the Acqua Sola (p. 80), new, first class, in a quiet situation, comfortably furnished, and with a pretty garden. *Hôtel de la Ville (Pl. d; D, 4); *Grand Hôtel de Gênes (Pl. f; E, 5), near the Teatro Carlo Felice. Average charges at these: R. from 3, L. 1/2, A. 1/2, D. 5, lunch 3/4, B. 1 1/4, omnibus 1 1/4 fr. – Hôtel de France (Pl. g; D, 5), R. from 2-3, D. incl. wine 4 1/2, B. 1 1/4, omnibus 1 fr.; Hôtel de Londres (Pl. h; C, 2), near the principal station, R. from 2 1/2, L. 3/4, A. 3/4, D. 4 1/2 fr.; Albergo di Milano (Pl. i; C, 2), Via Balbi 34, near the Palazzo Reale; Vittoria (Pl. k; D, 5), Piazza dell' Annunziata 18; Grand Hôtel des Etrangers (Pl. l; E, 4), Via Nuovissima 1, R. from 2, L. 3/4, A. 3/4, D. 4 1/2 fr.; Albergo & Trattoria della Nuova Confidenza (Pl. m; F, 5), Via S. Sebastiano 13; *Hôtel Serra (Pl. n; D, 5), near the exchange, Vico Denegri, unpretending and cheap (English landlord).

Cafés. *Stabilimento delle Nazioni, Via Roma and Galleria Mazzini; *Concordia, Via Garibaldi, opposite the Palazzo Rosso (Pl. E, 4; p. 85), handsomely fitted up and cool, music frequently in the evening; *Caffè d'Italia, with a brilliantly illuminated garden, open in summer only, at Acqua Sola (p. 80); Caffè de France, Via Carlo Felice, and others. – The larger cafés

Piazza Marin
Palazzo Municipale
Stazione Ferroviaria
Borgo Incrociati
Porto Canale
2
3
4
5
6
7

are also restaurants, and some of them give dinners at a fixed charge (Stab. delle Nazioni from 3½, Concordia 4, Italia 5, France 3½ fr.).

Restaurants. *Ouvre*, Piazza Campetto 9, in the *Teatro Carlo Felice*; *Roma*, Via S. Luca, inexpensive. — **Beer.** *Menaà*, Via S. Sebastiano, *Paper*, Via Nuovissima, in both Munich beer; *Klomgutt*, opposite the Teatro Carlo Felice, Vienna beer; *Birreria Piemonte*, Via Roma; *Birreria Svizzera*, Piazza S. Giro (Pl. D, 4).

Cabs (a tariff in each) in the town:	By day	At night.
Per drive	1 —	1.50
Per hour	1.50	2 —
Each additional half-hour	— 80	1 —

Small articles of luggage are free; trunk 20 c. — The night-fares are reckoned from the time when the street-lamps are lit.

Tramway Cars (comp. the Plan) run from the Piazza dell' Annunziata by the Via Balbi, Piazza Acquaverde, and Via Milano (halting-places at the Palazzo Doria and at the tunnel under the Caserma di S. Benigno) to *Sampierdarena* (20 c.), and thence in the one direction to *Cornigliano*, *Sestri Ponente* (40 c.), *Multedo*, and *Pegli* (55 c.), and in the other to *Rivarolo* (35 c.) and *Bolzaneto* (50 c.); whence a cable-tramway is to be constructed to the splendid point of view of the *Madonna della Guardia*. — *Omnibus* from the Piazza Carlo Felice to the two stations, 20 c., etc.

Small Boats. For a row in the harbour, for 1-4 pers. 2 fr. per hour; settle beforehand.

Baths. At the *Palazzo Spinola*, Salita S. Caterina, adjoining Bonola's music shop, handsomely fitted up; others at Via delle Grazie 11, and Piazza Sarzano 34. — Sea Baths by the Molo Vecchio (Pl. A, B, 5), by the Mura della Cava (Pl. D, E, 3) and the Strega, also by the lighthouse (Lanterna, p. 89), but in July and August only, poorly fitted up. Swimmers are recommended to bathe from a boat. Sea-bathing places on the Riviera, see pp. 103 and 119.

Post Office, in the Galleria Mazzini (Pl. F, 5), open 8 a.m. to 8 p.m. — **Telegraph Office** in the Palazzo Ducale (Pl. E, 5).

Theatres. *Carlo Felice* (Pl. E, F, 5), built in 1826-28, one of the largest in Italy, generally closed. — *Paganini* (Pl. F, 3), Strada Caffaro 10. — *Politeama* (Pl. F, G, 4), by the Villetta di Negro.

Military Music in the park of *Acqua Sola* (p. 80), daily in summer, 7-8 p.m., and on Sundays at 2 p.m. also, except during the great heat. In winter during three months, the band plays occasionally in the *Piazza Deferrari* (p. 83).

Photographs. *Alfred Noack*, Vico del Filo 1, opposite, not far from the cathedral of S. Lorenzo, good selection of views of N. Italy; *Arnulf*, Via Nuovissima 12, *Doerner*, Via Nuovissima 7.

Consulates. English, Mr. *M. F. Brown*, Spianata dell' Acquasola 15; American, Mr. *Fletcher*, Via Assarotti 14.

Physicians. *Dr. Breiting* (speaks English), Via Mameli 38; *Dr. Frahm*, Via Roma 8 A; *Dr. Eistein*, Via Palestro 15. — *Protestant Hospital* supported by the foreigners in Genoa (physician, Dr. Breiting). — **Dentist:** *Mr. Charles S. Bright*, Via Assarotti 14, 2nd floor. — **Chemists.** *Farmacia Europa* (English prescriptions), Piazza Carlo Felice; *Pharmacie des Etrangers*, Via Nuovissima 10.

Booksellers. *Hermann Sandoz*, Via Roma 4; *Luigi Beuf*, Via Nuovissima 2. — **Seeds-Agent:** *C. Ruppreht*, at the back of the church of S. Luca.

Crystallized Fruits at *Pietro Romanengo's*, Strada Soziglia. — **Perfumery:** *Stef. Frassari*, Via Nuovissima 7; *Pitaia*, Via S. Luca 55. — **Filigree-work:** *Forte*, Via degli Orefici 155, and other shops in the same street.

English Church, Via Gotto 2 (Rev. Mr. Jackson). *Presbyterian Church*, Via Peschiera 2 (Rev. Mr. Donald Miller).

Principal Attractions. Walk through the Via S. Lorenzo past the *Cathedral* (p. 81) to the Piazza Nuova; ascend to *S. Maria in Carignano* (p. 82) and return to the Piazza Fontane Marose. Then through the Via Garibaldi (p. 89), and visit the *Palazzi Rosso* (p. 85), *Durazzo* (p. 86), and *Balbi* (p. 87); the mansions of the Genoese nobleman are generally shown

between 11 and 4 o'clock, and probably earlier in summer), the *Monument of Columbus* (p. 86), and the *Palazzo Doria* (p. 88); drive round the *Via di Circonvallazione* (p. 89) and to the *Campo Santo* (p. 90), after which the evening may be spent in the park of *Acqua Sola* (p. 80). **Villa Pallavicini*, see p. 91.

The situation of Genoa, rising above the sea in a wide semicircle, and its numerous palaces, justly entitle it to the epithet of '*La Superba*'. The town is divided into the 'sestieri' of *Prè*, *Molo*, *Portoria*, *S. Vincenzo*, *S. Teodoro*, and *Maddalena*, and is surrounded by extensive fortifications, dating from the beginning of the 17th cent., which have recently been strengthened. From the lighthouse on the W. side, where the large barrack of *S. Benigno* affords quarters for 10,000 men, a broad rampart extends at some distance from the town up the hill, past the *Forte Begato* (1618 ft.) to the *Forte dello Sperone* (1693 ft.), the highest point, and then descends past the *Forte Castellaccio* (1253 ft.) to the mouth of the *Bisagno*, which falls into the sea to the E. of Genoa, a circuit of about $9^1/_2$ M. in all. The heights around the town are crowned with ten detached forts.

Genoa, Italian *Genŏva*, French *Gênes*, is the chief commercial town in Italy, and with the neighbouring suburbs contained 181,013 inhab. in 1884. In the same year 4155 ships with a total burden of 3,514,451 tons entered and cleared the port, while its coasting-trade was carried on in 7335 craft, with a united burden of 1,344,500 tons. The annual imports and exports together are valued at 464 million francs (18,560,000 *l.*).

From a very early period Genoa has been famous as a sea-port, and even in the time of the Romans it formed an outlet for the products of the extensive Ligurian coast district. The town is believed to derive its name from the fact that the sea penetrates into the land here somewhat in the shape of a knee (genu). The smaller towns on the Ligurian coast looked up to Genoa as their champion against the Saracens, who ravaged the country from their settlement at Frassineto, but in 935 Genoa itself had to submit to being plundered. In 1015 the Genoese made themselves masters of Corsica, and in 1119 they waged a victorious war against *Pisa*, which was then the mistress of the Tyrrhenian Sea. From that date the rival cities were almost permanently at war down to 1284, when a terrible naval battle took place between them at Meloria, on which occasion the Genoese captured 20 Pisan galleys, and sank 7 others. From this disaster Pisa never recovered, and Genoa now obtained the supremacy over the W. islands, Corsica, and nominally over Sardinia also. At a still earlier period Genoa had participated in the Crusades, and secured to herself a busy trade with the Levant. She also possessed settlements at Constantinople and in the Crimea, in Syria and Cyprus, at Tunis and Majorca. The rivalry of the Genoese and *Venetians* was a fruitful source of wars and feuds during the 12-14th centuries, which at length were terminated by a decisive victory gained by the latter in 1380.

The internal history of the city was no less chequered than the external. The party conflicts between the great families of the *Doria* and *Spinola* (Ghibellines) on one side, and the *Grimaldi* and *Fieschi* (Guelphs) on the other, led to some extraordinary results. The defeated party used, at the expense of their own independence, to invoke the aid of some foreign prince, and accordingly we find that after the 14th cent. the kings of Naples and France, the counts of Monferrat, and the dukes of Milan, were alternately masters of Genoa. Nor was this state of matters materially altered by the revolution of 1339, by which the ex-

basin *(Avanporto)*, the new harbour *(Porto Nuovo)*, and the inner basin *(Porto)*, which will be well-provided with quays and wharfage. Comp. the plan of the town and the map on p. 91.

The former royal naval harbour (*Arsenale di Marina*), near which Fiesco was drowned in 1547, lies near the station. The busy Via Carlo Alberto (Pl. C, D, 3, 4), which runs along the N.E. side of the harbour, was until recently bounded on the sea-side by a lofty wall with arcades with a marble platform (terrazze di marmo), which was removed in 1885. This street, through which the harbour railway passes, is always alive with carts and carriages and a motley throng of passengers. It ends in the Piazza Caricamento (Pl. D, 4, 5), where the Dogana occupies the building of the former *Bank of S. Giorgio* (p. 79). The large hall is embellished with 21 marble statues of men who have deserved well of the town, some of them of the 15th century. On the upper floor are the Archives. Farther on is the enclosed *Deposito Franco*, with extensive bonded ware-houses (visitors admitted; no smoking).

The Via Vittorio Emanuele (Pl. D, 5), on the E. side of the harbour, ends S. in the Piazza Cavour, which is adjoined by the *Molo Vecchio*, the oldest quay, with the *Porta del Molo* (Pl. C, 5), a gateway built in 1550 by Gal. Alessi. — The *Via S. Lorenzo*, running E. from the beginning of the Via Vittorio Emanuele, opposite the Deposito, leads straight to the cathedral and S. Ambrogio, see p. 81.

Near the end of the Via Vittorio Emanuele, in a small side street to the E., is the church of *S. Giorgio* (Pl. D, 6), a rococo structure with a dome. Adjoining it is another smaller and tasteful church built by Borromini; the interior is also fine. A little farther on is the small Piazza Cattaneo, with the palace of that name, a room in which contains eight pictures by *Van Dyck*. The Via delle Grazie leads hence to the Gothic church of *S. Cosmo*, which contains a Florentine Madonna of the 14th cent. (to the left of the high altar). — Continuing to ascend beyond S. Cosmo, we reach the church of **Sta. Maria di Castello** (Pl. D, 6), occupying the site of an ancient Roman castle. Above the portal is an ancient architrave, and ten of the shafts of the columns in the interior are also of very early date. The first chapel to the left contains a Roman sarcophagus, now used as an altar; the third has an Annunciation by *Giovanni Mazone* of Alessandria (15th cent.), and the last chapel contains a marble door with Renaissance sculptures. The choir was added in the 15th century. In the transept is a Madonna by *Justus d'Allamagna*, 1451 (under glass).

Instead of walking through the noisy and bustling streets near the harbour, the traveller is recommended to take the following route. Leaving the Piazza Acquaverde (p. 88; Pl. C, 2), we descend by a lane opposite the corner of the Hôtel de Londres to the *Strada di Prè* (Pl. C, 2, 3), which we follow. At the corner to the right stands the small Romanesque church of *S. Giovanni Battista*, which in consequence of a change of front now possesses two apses (morning light most favourable). On the tower is a relief (1180) of the head of the founder, Guglielmo Acton. Adjacent is the *Piazza della Commenda*, with the *Oratory* of the same name, a decayed Renaissance structure. We then cross the *Piazza della Darsena*, from which the Via delle Fontane leads, to the left, to the Annunziata (p. 86), and pass into the *Via del Campo* (Pl. D, 4) through the fine Gothic *Porta de' Vacca*, which is embellished with mediæval sculptures and

GIOVANNI BATTISTA, erected in 1451 96, contains in a stone area of the 13th

cent. (below the altar) relics of John the Baptist, brought from Palestine during the Crusades. The six statues at the sides and the reliefs above them are by *Matteo Civitali* (p. 363); the Madonna and John the Baptist by *Andrea Sansovino* (1504); the canopy and the other sculptures by *Giacomo* and *Guglielmo della Porta* (1532). The external decoration of the chapel is in the Gothic style, with admirable reliefs above (not easily seen, best light in the afternoon). — In the sacristy is the CATHEDRAL TREASURY, to visit which it is necessary to procure a permesso at the Municipio (first floor, to the right). Here is preserved the *Sacro Catino*, the vessel out of which the Saviour and his disciples are said to have partaken of the paschal lamb, and in which Joseph of Arimathea is said to have caught some drops of the blood of the Crucified (a fine glass vessel, captured by the Genoese at Cesarea in 1101 and supposed to be made of a large emerald, until it was broken at Paris, whither it had been carried by Napoleon I.). The most valuable of the other relics are a cross from Ephesus, captured at Phocæa in 1308, and a silver shrine for the Procession on Ash Wednesday, executed by *Teramo di Daniele* (1438).

On the left of the cathedral is a Romanesque cloister of the 12th century.

Farther on, in the PIAZZA NUOVA, is **S. Ambrogio** (Pl. E, 6), a church of the Jesuits founded by Genoese nobles, and overladen with showy decorations of the close of the 16th century.

3rd Altar on the right. Assumption by *Guido Reni*. High-altar-piece, the Circumcision, by *Rubens*. The four black monolith columns are from Porto Venere (p. 114). First chapel on the left, Martyrdom of St. Andrew, by *Semino the Elder*. 2nd Altar on the left. *Rubens*, St. Ignatius healing a man possessed of an evil spirit.

To the right of the church, *Vico dei Notari* 2, is a house with a fine Renaissance portal. In the Piazza Nuova is also situated the **Palazzo Ducale** (Pl. E, 6). The original building to which the tower on the left belonged was built in the 13th cent., but it was completely remodelled by *Rocco Pennone* (fine stair-case) in the 16th cent., and modernized after a fire in 1777. The present façade is by *Simone Cantoni*. It is now used by the municipal authorities.

This is the best starting-point for a visit to the church of S. Maria in Carignano, situated on one of the highest points at the S.E. end of the city, and affording the best general survey of Genoa. Opposite the Palazzo Ducale we follow the Salita Pollajuoli, which leads to the Piazza Ferretto and the very ancient church of S. DONATO, the portal of which is adorned with antique entablature and column forms, resembling those of the Cathedral. The campanile is also Romanesque. The interior contains a few ancient columns and an Adoration of the Magi by a Dutch master (to the left of the entrance). We then ascend the Stradone di S. Agostino to the right (passing the church of *S. Agostino*, with its ruined façade of the 13th cent.), and cross the Piazza di Sarzano to the left to the *Ponte Carignano*, a bridge across a street nearly 100 ft. below, leading direct to the church.

***S. Maria in Carignano** (Pl. E, 8; 174 ft. above the sea-level), begun from designs by *Galeazzo Alessi* in 1555, but not

the room to the left are mediaeval reliefs, Renaissance sculptures (door-

frame, chimney-piece), and casts. The room to the right of the copying-room contains ancient pictures, still unarranged, some of them only being numbered, chiefly by German and early Netherlands masters. The finest are 68. Last Supper; 19. St. Anthony; *20. Two saints; 68, 97, 99 Miracles of St Philip. Then 28 (9) *Manfredino da Pistoja* (1292), Annunciation, Christ in the house of Martha, 21 *Umbrian School*, Crucifixion; *Ant. Scorini*, Entombment; *L. Cambiaso*, Holy Family. In the centre modern statues. Next a circular room and a saloon with pictures by Genoese painters (*Piola*, *Defarrari*, *Ferrari*, *Piasella*, etc.), and lastly two rooms with paintings, terracottas, bronzes, etc., chiefly modern (Museo Principe Odone).

The Via Giulia leads from the academy towards the E. to the Piazza degli Archi. On a terrace to the left of the gate stands **S. Stefano** (Pl. F, G, 6), a Gothic church (14th cent.), with a Romanesque tower. The interior has been completely modernised. The 'cantoria' or choir-gallery on the entrance-wall dates from 1499. Above the high-altar the *Stoning of Stephen by *Giulio Romano*, one of his best works (1530). From the back of the church we may proceed to the left to the Acquasola (p. 89), or to Carignano to the right (p. 82). — Not far from this point, in the Via Bosco, is the church of *S. Caterina*, with a fine portal (1521); next to it is the *Spedale Pammatone*, in front of which is a fountain with a bronze statue of the boy Balilla (p. 79) by *Giani*.

Two broad streets lead towards the N.E. from the Piazza Deferrari: to the right the new Via Roma, and to the left the Via Carlo Felice. The Via Roma (Pl. F, 5), passing the entrance to the *Galleria Mazzini* on the right, and the interesting old *Palazzo Spinola*, now the Prefettura (an angle of which has unfortunately been cut off) on the left, soon reaches the Piazza Corvetto, where an equestrian *Statue of Victor Emanuel*, by Pagani and Barzaghi, is to be erected; farther to the left, a *Statue of Mazzini*, by Costa (1882). On the rising ground to the right is the Acquasola Promenade (see p. 89); to the left the Villetta di Negro (p. 90). The Via Roma is continued by the *Via Assarotti*, which leads to the loftily-situated Piazza Manin (p. 89).

On the left side of the Via Carlo Felice (Pl. F, 5), No. 12, is the *Palazzo Pallavicini*, now the property of the Durazzo family (p. 86). — We next come to the Piazza delle Fontane Morose (Pl. F, 4, 5). No. 17 in the piazza is the *Pal. della Casa*, originally *Spinola*, adorned with five honorary statues in niches (15th cent.); No. 27 is the *Pal. Lud. Stef. Pallavicini*, sumptuously fitted up.

Near the Piazza Fontane Morose begins a broad line of streets built in the 16th cent., extending to the Piazza dell' Acquaverde near the railway-station, under the names of *Via Garibaldi* (formerly *Nuova*), *Via Nuovissima*, and *Via Balbi*, and forming one of the chief arteries of modern traffic. In these streets are situated the most important palaces and several churches; some of the former should be visited for the sake of their magnificent staircases, which are among the most remarkable objects in Genoa. — On each side of these loftily situated streets a complete labyrinth of narrow lanes,

Doges of the Brignole family, of the 17th and 18th centuries. The cell-

ing-paintings are sometimes continued by the relief-work of the cornices. — Traversing a small room (*Alcove*), we enter the principal saloon. I Stanza della Gioventù: **Guercino*, Cleopatra; *Brusasorci*, Caritas) after a picture by Cambiaso in Berlin), and Cook; *Andrea del Sarto*, Holy Family, a replica of the picture in the Palazzo Pitti at Florence (No. 61, p. 447); **Rubens*, Mars and Venus. — II Salone, the ceiling adorned with family armorial bearings, pictures by Genoese masters. — III Stanza della Primavera: *Pietro Bordone*, Portrait of a Venetian lady; *Titian*, Portrait of an old man; *Dürer*, Portrait of a young German painted at Venice in 1506, but unfortunately much damaged; **Mierevelt*: Portrait of a botanist; **Van Dyck*, Marchese Giulio Brignole Sale on horseback; *Van Dyck*, Prince of Orange; *Brouwer*, Man with a reed pipe; **Van Dyck*, Marchesa Paola Brignole-Sale; *Van Dyck*, Bearing of the Cross; above the door, **Pietro Bordone*, Portrait of a man. — IV Stanza d'Estate: *Luca Giordano*, Chloriada liberating Olintho and Sophronia (from Tasso); *Brueghel*, Two winter scenes; *Early German School*: Portrait; *Caravaggio*, Raising of Lazarus, one of the most important examples of crude realism; **Guido Reni*, St. Sebastian. — V Stanza d'Autunno: *Jac. Bassano*, Old man clad in furs; *Leandro Bassano*, Portrait; *Bonifacio*, Adoration of the Magi; *Guido Reni*, Madonna; *Guercino*, Madonna enthroned; *Strozzi*, St. Francis; *Bernardino Luini da Pordenone*: Portrait of Franciscus Philetus. — VI Stanza dell' Inverno: *Paolo Veronese*, Judith; *Murillo* (?), Madonna; above the door, **Rubens*, Portrait of an old man; *Francesco 'Santa Conversazione'*, *Pietro Bordone*: Holy Family; *Pellegro Piola*, Holy Family. — VII Stanza della Vita del Uomo: **Van Dyck*, Portrait; **Van Dyck*, The Marchesa Geronima Brignole-Sale with her daughter; *Paolo Veronese*, Portrait of a Venetian lady; *Sacchi*, Dædalus and Icarus; *Perin del Vaga*, Madonna. — Catalogues for the use of visitors.

No. 13, opposite the Palazzo Rosso, is the **Palazzo Bianco** (Pl. E, 4), erected in 1565–69, which was also for a long period the property of the *Brignole-Sale* family, but was afterwards inherited by the *Marchese Deferrari*. The name has been given to it by way of contrast to the 'red palace' opposite.

Crossing the small piazza in front of these palaces, we enter the Via Nuovissima (Pl. D, 4). At the end of this street to the left, No. 13, is the **Palazzo Balbi* (18th cent.), through which a fine view is obtained of the lower-lying Via Lomellini. — In the Piazza dei Forni, obliquely opposite, is the *Palazzo Centurioni*, richly embellished with marble, and containing several pictures.

In the Piazza dell' Annunziata (Pl. D, 3) is the Capuchin church of ***S. Annunziata**, erected in 1587, with a portal borne by marble columns, the brick façade being otherwise unfinished. It is a cruciform structure with a dome, the vaulting being supported by twelve fluted and inlaid columns of white marble. This is the most sumptuous church at Genoa, and contains frescoes by the Carloni and an altar-piece by Maragliano.

In the broad and handsome Via Balbi (Pl. D, C, 3, 2), on the right, No. 1, is the ***Palazzo Marcello Durazzo**, formerly *Filippo Durazzo*, or *della Scala*, erected in the 17th cent. by *Bartolommeo Bianco* of Como for the Balbi family. This edifice is remarkable for its handsome façade, its fine vestibule, and the superb staircase (on the left), added by *Andrea Tagliafico* at the close of the 18th century. On the first floor is the **Galleria Durazzo-Pallavicini*, shown daily (sometimes in part only), 11–4.

The latter is adorned with a statue of Boccanegra, the first Doge of

Genoa (14th cent.). The building contains a library, a natural history museum, a small botanical garden, and six bronze statues, with 'putti' and reliefs, by *Giovanni da Bologna.*

Next, on the left, No. 6, *Pal. Durazzo*, with a colonnaded court; on the right, the church of *S. Carlo*, with sculptures by Algardi (1650).

Left, No. 10, **Palazzo Reale** (Pl. C, 3), erected in the 17th cent. by the Lombard architects *Pietro Cantone* and *Giov. Ang. Falcone* for the Durazzo family, and extended by *Carlo Fontana* of Rome at the beginning of the 18th cent.; it was purchased in 1815 by the royal family, and restored by Carlo Alberto in 1842. It contains handsome staircases and balconies and sumptuously furnished apartments (shown daily, except when the royal family is in residence). The pictures and antiquities are of no great value.

Ante Chamber. Battle-pieces by *Borzassa*. Room on the right: *Van Dyck*, Portrait of the Marchesa Durazzo; good portrait of the Lombard school, attributed to *Leon. da Vinci*; *Perino del Vaga*, Holy Family. To the right a handsome gallery with rococo painting and a few ancient and modern statues: on the right, Apollo and Apollino; on the left, Mercury; at the end, Rape of Proserpine by *Bottalico*. On the left, Crucifixion by *Van Dyck*; Adulteress by *Meroto*; St. Agnes by *Sacchini*; Sibyl by *Guercino*. The throne room is adorned with two large pictures by *Luca Giordano*.

The terrace commands a fine view of the city and harbour.

In the neighbouring Piazza Acquaverde (Pl. C, 2) rises the marble **Statue of Columbus**, who is said to have been born at *Cogoleto* (p. 92) in 1456. It was erected in 1862, and stands on a pedestal adorned with ships' prows. At the feet of the statue, which rests on an anchor, kneels the figure of America. The monument is surrounded by allegorical figures in a sitting posture, representing Religion, Geography, Strength, and Wisdom.

Between these are reliefs of scenes from the history of Columbus, with the inscription of dedication: '*A Cristoforo Colombo la Patria*', and '*diede un mondo le genti di genovesi benefici all' uomo*, 1862.' — (On the house No. 9, Via Carlo Alberto, near the Piazza della Dogana (p. 90; Pl. B, 2), a niche contains a small *Statue of Columbus*, with the inscription, '*Dissi, colsi, credi, cose un secondo scoprir nuove dell' onde questo mondo!*')

Around the monument are grounds containing date-palms, dwarf-palms, and other specimens of tropical vegetation. Opposite is the *Palazzo Faraggiana*, with a marble frieze representing scenes from the life of Columbus, and an inscription.

The Piazza del Principe (Pl. B, 2), to the W. of the station, commands a good view of part of the old fortifications. No. 4 in the piazza is the long **Palazzo Doria** (Pl. A, 2), presented in 1522 to *Andrea Doria*, the 'padre della patria' (d. 1560, at the age of 93). It was remodelled in 1529 from designs by *Giov. Ang. Montorsoli*, and adorned with frescoes by *Perin del Vaga*, a pupil of Raphael.

The long Latin inscription on the side next the street records that *Andrea d'Oria*, admiral of the Papal, Imperial, French, and native fleets, in order to close his eventful career in honourable repose, caused the palace to be rebuilt for the use of himself and his successors. His praises were thus sung by Ariosto: — 'questo è quel Doria, che fa dai pirati sicuro il vostro mar per tutti i lati.' — The fleet of the *Pazzoni*

an entrance at the N.E. end of the town (approached by the

Roma, p. 84). The grounds were laid out in their present form on part of the old ramparts of the town in 1837. During the military concerts (p. 77) on Sunday afternoons the grounds are crowded. Pleasant views to the E. and S., finest towards the sea.

To the N. of Acqua Sola is the ***Villetta di Negro** (Pl. F, 4; reached from the Piazza Corvetto, or from the Via Garibaldi, by the Salita delle Battistine), the property of the city, and open to the public, with a well-kept garden, a small museum of Natural History (open on Sundays), and the beginnings of a Zoological Garden. Winding promenades ascend hence to a bastion about 150 ft above Acqua Sola, commanding a fine survey of the city, the harbour, and environs. — From Acqua Sola we may proceed to the S. by *Mura S. Stefano*, *Mura S. Chiara* (to the left, below, is the *Manicomio*, or lunatic asylum), and *Via Gal. Alessi* to *S. Maria in Carignano* (p. 82), or on to the *Via di Circonvallazione al Mare* (p. 89).

The ***Campo Santo** (*Cimitero di Staglieno*, opened at 10 a.m.; comp. the adjoining Map), situated on the slope of the valley of the *Bisagno*, 1½ M. from the town, is reached from the Piazza Deferrari (p. 83) by the Via Giulia, Via S. Vicenzo, and *Porta Romana* (Pl. H, 6, 7, cab there and back 5 fr.; omnibus 25 c.). It was laid out with considerable taste in 1867, and contains several good *Monuments. One of the finest is that of Marchese Taliacarne in the lower row on the right, above No. 359. The whole arrangement of the cemetery is interesting, as also the rotunda in the upper row, the internal gallery of which is borne by monolithic columns of black marble. At the upper end of the cemetery, on the right, looking from the river, is the tomb of Giuseppe Mazzini (d. 1872). — The large pipes which are seen crossing the valley to the side belong to the water-works of the city.

Excursions. To the W. to *Pegli* (*Villa Pallavicini), by railway, see p. 91, or reached in 1¼ hr. by carriage (with one horse 10 fr.), tramway every 10 min., comp. p. 77. To the E. to *S. Francesco d'Albaro* (by tramway), near which are the *Villa Cambiaso (1557) and the Villa Paradisi; also to *S. Margherita* (by railway), and thence to *Portofino*, see p. 112.

15. From Genoa to Nice. Riviera di Ponente.

115½ M. Railway in 5¼-8 hrs. (fares 21 fr. 35, 15 fr. 10, 10 fr. 90 c.; express 23 fr. 15, 16 fr. 30 c.). — Steamboat once weekly.

The *Riviera* (p. 70), the narrow sea-border of Liguria, divided by Genoa into an eastern (p. 110) and a larger western half (*Riviera di Ponente*), is one of the most picturesque regions of Italy. It affords a delightful succession of varied landscapes, bold and lofty promontories alternating with wooded hills, and richly cultivated plains near the coast. At some places the road passes precipitous and frowning cliffs, the bases of which are washed by the surf of the Mediterranean, while the summits are crowned with the venerable ruins of towers, erected in bygone ages for protection against pirates. At other places extensive plantations of olives, with their grotesque and gnarled stems, bright green pine-forests, and luxuriant growths of figs, vines, citrons, oranges, oleanders, myrtles, and aloes meet the view, and even palms are occasionally seen (at S. Remo and Bordighera).

of the lighthouse of Genoa and the sea; kiosques in the Pompeian, Turkish, and Chinese style, obelisk, fountains, etc. may also be inspected.

The gardens also contain examples of the coffee, vanilla, cinnamon, pepper, sugar-cane, camphor, and other tropical plants, some of them remarkably fine.

7½ M. *Prà*, another small ship-building place; 8½ M. *Voltri* (Albergo Svizzero), with 6000 inhab., situated at the mouth of the *Ceruso*. In the vicinity is the *Villa Brignole*, with three female figures from the tomb of the empress Margaretha, by Giov. Pisano.

Beyond Voltri numerous tunnels and bridges. 13 M. *Arenzano* (*Hôtel d'Arenzano, 'pens.' with wine 7-8 fr.), in a retired and sheltered position, with shady walks; beautiful retrospect of the coast as far as Genoa. — 15½ M. *Cogoleto*, the supposed birthplace of Columbus (p. 88). The house in which he is said to have been born, now a small shop, bears several inscriptions (the one above of 1650, two lower ones of 1828).

20 M. *Varazze*, a town with 10,016 inhab., is a considerable ship-building place. The coast on both sides of it is rocky, and there are numerous cuttings and tunnels.

21½ M. *Celle*, 24 M. *Albissola*, at the mouth of the *Sansobbia*, where pottery is largely manufactured.

26½ M. **Savona** *(Rail. Restaurant, Albergo Svizzero, Roma*, well spoken of; *Italia)*, a town with 27,093 inhab., the capital of the Montenotte department under Napoleon I., is charmingly situated amidst lemon and orange gardens. The harbour, commanded by a fort, presents a busy scene. The *Cathedral* (of 1604) contains several good pictures. The handsome theatre, erected in 1853, is dedicated to the poet *Chiabrera* (1552-1637), a native of the place. In the church of *S. Maria di Castello* is a Madonna by Foppa (1490). The church of *Madonna degli Angeli* affords a fine view of the town. *Santuario di Savona*, see p. 74.

From Savona to Turin, see p. 74, 73, *to Alessandria*, see p. 72.

30 M. *Vado*. On this side of (32 M.) *Bergeggi* a fine *Retrospect of the Riviera as far as Genoa is enjoyed. Then a tunnel and galleries, through the arches of which the sea and the small island of *Bergeggi* are seen. The construction of the line was attended with much difficulty here, and several long tunnels are traversed. 34 M. *Spotorno*, 36 M. *Noli*, a small town shaded by dense olive-groves, with the ruins of a castle.

42 M. *Finalmarina* (Hôtel Garibaldi, indifferent) is the seaport and principal part of the town of *Finale*, which consists of three different villages; it contains a cathedral, by Bernini, with double columns of white marble, a dome, and rich gilding. To the left lies *Finalborgo*, the oldest part, with a castle; and farther to the E. is *Finalpia*. In the neighbourhood are interesting caverns, with prehistoric remains. — 43 M. *Borgio Verezzi* (Grand Hôtel Beaurivage), coming into favour as a winter health-resort; 44½ M. *Pietra-ligure*; 47 M. *Loano*, with a ruined castle; to the right of the line are two suppressed monasteries, of which *Monte Carmelo*, the higher, erected by the Dorias in 1609, commands a fine view. The large

twelve sided church of the village was also erected by the Dorias. — 47½ M. *Borghetto S. Spirito.* — Beyond (49 M.) *Ceriale*, with its market-gardens, the mountains recede

52 M **Albenga** (*Albergo Reale, Vittoria*, both thoroughly Italian), the *Albingaunum* of the Romans, an ancient town and episcopal residence, 1 M. to the W. of the station Between the station and the town are extensive remains of the *Ponte Lungo*, a Roman bridge. Several châteaux of the old noblesse with lofty towers; cathedral with towers and elegant façade, all of brick. — To the left, from the sea, rises the rocky island of *Gallinaria*, crowned with a tower.

The line now quits the coast and traverses olive groves, vineyards, and orchards. The train crosses the *Centa* and skirts the promontory of *S. Croce*. Several tunnels.

57 M **Alassio**. — **Hotels.** Grand Hôtel d'Alassio, pens. incl. R. 9-12 fr., on the shore; *Hôt. Suisse, pens. 7-10 fr., in an elevated position, near the station and the English church. — Hôt de la Méditerranée, with large orangery, on the shore; Hôt de Londres, pens. 5-6 fr. — *English Church* (resident Chaplain).

Alassio, a seaport with 4800 inhab., is frequented in summer as a bathing place, and in winter as a health-resort, especially by English visitors. The orange gardens contain numerous palm-trees.

58 M. *Laigueglia*; beautiful retrospect of the wild Capo della Croce. The train penetrates the *Capo delle Mele* by means of a long tunnel, and enters a valley thickly planted with olives — 60½ M. *Andora Marina*, the village of Andora lies on the hill to the right, then several tunnels. — 63½ M. *Cervo*, picturesquely situated on the slope, then (64 M.) *Diano Marina*, in a fertile plain; to the right, inland, *Diano Castello*. — The train enters a more extensive coast district, in which Oneglia and Porto Maurizio are situated

68½ M. **Oneglia** (*Rail. Restaurant; Hôtel Victoria*, well spoken of; *Albergo del Vapore*), a beautifully situated town, with 7778 inhab. and a shallow harbour. Active trade in olive-oil, the finest qualities of which are produced here and at Porto Maurizio (see below). The prison near the station somewhat resembles a church.

The train crosses the broad stony bed of the *Impero*, which the road crosses to the left by a neat suspension-bridge. — 70 M **Porto Maurizio** (*Hôtel de France*), a town with 7436 inhab and a good harbour, most picturesquely situated in the midst of dense olive-groves, and frequented of late as a winter-residence. This town is the seat of the authorities of the district, and also carries on an important trade in olive-oil.

73 M. *S. Lorenzo* The low, massive towers which now rise at intervals along the coast to the right of the line, some of which have been converted into dwelling-houses, were erected for the defence of the country against Saracen marauders in the 9th and 10th centuries. — 77½ M. *S. Stefano-Rivalgure*. To the right on the hill stands the fortified *S. Stefano*, beyond which the broad *Val Taggia* is entered. The train crosses the *Taggia* and stops at

(70¾ M.) the station of that name (the village lies 3 M. up the valley). Beyond the next tunnel a valley opens on the right commanding a charming view of *Bussana* romantically perched on a rock. The village opposite is *Poggio*, which first becomes visible. The train now passes through the *Capo Verde* by a tunnel and reaches —

84¼ M. San Remo. — **Hotels and Pensions.** On the W. *Side of the Town*: Grand Hôtel de la Paix, near the station, in a fine open situation (pension 8–12 fr.); *Grand Hôtel de Londres, *Hôtel Bellevue, pens. 12–15 fr. (good cuisine); *Grand Hôtel Royal, finely situated; Villa Paradiso (Hôtel de Paris); *West End Hotel, with elevator and garden; *Villa Speranza, adjacent, with garden; Pension Talbot; Hôtel Pavillon, moderate charges; *Hôtel des Anglais, with garden; Hôtel des Iles Britanniques, close to the sea; Villa Flora, with garden and sea-view; in the principal part of the better town: *Hôtel de Commerce, with café-restaurant and small garden (Moorish tower), near the station; Hôtel Wine & L. P., 4–7 fr.; Pension Sutton, from 7 fr.; well spoken of; Hôtel Bellevue; Hôtel National (well spoken of); Hôtel Central; all with moderate prices; Hôtel Grande Bretagne (Italian style). On the *E. Side of the Town*: *Hôtel de Nice, in a sheltered situation with large garden, pens. 8–12 fr.; *Villa Bellevue, 7–12 fr.; *Pens. Villa Lombardi, pens. 10–15 fr.; these two open in summer; also Hôtel de Rome, a small new house, well spoken of; Hôtel Mediterranée, frequented by English and German visitors; *Hôtel Victoria; both these have gardens extending down to the sea; Pension Chez Bouet, well spoken of; Hôtel de la Reine. The charges at the hotels are now nearly as high as at Hentone. A room in a hotel costs 3–6 fr. daily; full pension 7–15 fr.

Apartments. The choice of small suites of private apartments is usually increasing. They are to be found in the Via Vittorio Emanuele, in the Corso dell' Imperatrice, Via Feraldi, Corso Garibaldi, in the Via di Genova, and in the new Via Roma. Others may be hired in the interior of the town, but these are less desirable, owing to the coldness of the street. Villas should cost for the winter 2000–10,000 fr. (list at Dr. Campbell's). Vie Private, at the *Agence Lagarmine*, and at *A. Pierotti's Agence des Etrangers*, Via Vittorio Emanuele 91, including furniture and the other requisites for housekeeping (bargains necessary). A more moderate rent than that advertised is generally taken. Situation should be carefully considered where invalids are concerned, and a S. aspect is essential.

Restaurants. *Metropole*, Via Vittorio Emanuele, and Via Umberto; *Hôtel* (formerly Dessmann); *Café Européen*, both in the Via Vittorio Emanuele; *Café de Commerce* (see above); *Cercle*, Via Di Levante 5; *Cercle*, near Ponte S. Martino. **Cafés.** *Européen, Via Vittorio Emanuele, cup of coffee 30 c.; Vienna, here 30 c.; Nuremberg, here 30 c.; Colombo; Central; Hanse; all in the Via Vittorio Emanuele; *Muretto*, Piazza dell' Hospital; Via Feraldi; *Café de Provence*; *Café des Fleurs*, both in the Via Palma.

Reading Room at the *Cercle Internationale*, where balls and concerts are also given; subscription for the winter 30 fr. per quarter, 20 per month, 120.

Physicians. English: *Drs. Lindsay, Freeman, Hassall* and *Heath*; German: *Drs. v. Brunn, Gotte, Dürnhofer, Bilroth, Brock, Schmidt*, and *Schultze*; Italian: *Drs. Aprosio, Semple, Mancini*; Dentists and Pharmacies: English Institute, *Terry & Adams*, Via Bonera 6. **English Chemist:** *Squire*, Via Vittorio Emanuele 17. *Pharmacie Internationale* (Gatti), at the corner of the Via Vittorio Emanuele and Via Feraldi. *Pharmacie*, Via Vittorio Emanuele 10, undertakes chemical and microscopical analyses. *Pariso*, a good botanist, Via Palma. **Baths** at *Dr. Chiavelli's Etablissement Hydrothérapique*, 10 min. to the E. of the Hôtel Victoria, and in the *Stabilimento Bagni*, Via Private.

Post and Telegraph Office. Via Roma, in the Casa Piccone.

Bankers. *Aspinwall, Rubino* (Credit de Nice), at Via Vittorio Emanuele.

Shops. Candelo, boulevard, Via Vittorio Emanuele. In the Via Palma, the old main street of the town, the shops are often better and

the Molo will convey an idea of the sheltered position of the town, which renders the climate as genial as that of Mentone and has brought the place into notice as a winter-residence for invalids (comp. p. 95). In the rich vegetation the olive predominates, while the hills above are chiefly clothed with pines. Country-houses and churches peep from amidst the olive groves in every direction, the highest being at *San Romolo* (2582 ft.) at the foot of the Bignone, to which the few visitors who remain throughout the summer resort in order to escape from the heat. Several fine palms rise in the principal street of the lower and modern part of the town, and others in the 'palm-quarter' of the old town, and other places.

Walks numerous and pleasant, but occasionally rough. Near the station are the *Giardino Pubblico* containing palms, eucalypti, etc., and a small fountain, and the *Corso Margherita*, which is planted with palms and pepper-trees and terminates towards the W. in the *Giardino dell' Imperatrice*, a garden laid out under the auspices of the late Empress of Russia. Higher up in the basin is the *Via Berigo*, a new carriage-road, excellently suited for drives (tariff see p. 95). Here is Herr von Hüttner's garden, containing numerous rare subtropical and tropical trees and shrubs (adm. daily at 11). Other roads are the still unfinished *Via Pompeiana*, and the *Via di Provenza*, leading through a pretty valley to the shrine of the *Madonna della Costa*. On the E. side of the bay is the new *Corso di Levante*. All these roads are well protected from wind. A beautiful point of view easily reached is the **Madonna della Guardia* on the *Capo Verde*, returning by *Poggio*. — To *S. Romolo* 3 hrs., an excursion for which a donkey may be hired. About 2 hrs. higher rises the *Monte Bignone* (4265 ft.), which commands a beautiful panorama of the sea to the S. and the Maritime Alps to the N., on the way back from which the *Piano del Re*, a celebrated point of view, may also be visited. — Good roads lead to *Certona* and to *Poggio* (p. 98). — To *Coldirodi* by Ospedaletti (see below) 2 hrs.; or direct, by a very ancient road, 3 M.

The train passes through a tunnel under the *Capo Nero*, while the road winds over the promontory at a considerable height. — 87½ M. **Ospedaletti** (**Grand-Hôtel de la Reine*, *Hôt.-Pens. de Rhodes*, *Hôt.-Pens. Suisse*), in a sheltered and most favourable situation, has recently been converted into a winter-resort by the Société Foncière Ligurienne at great expense. It is also the station for the loftily-situated (1 hr.) *Coldirodi* (until 1882 known as *La Colla*), the townhall of which contains a picture-gallery. A view is now soon obtained of the palm-groves of —

91 M. **Bordighera.** — **Hotels.** *Hôtel Bordighera, with a garden of palms, R. up to 5 fr., board 7 fr.; *Hôtel d'Angleterre, good cuisine, same charges; these two closed in summer; Hôtel Continental; Hôtel Beaurivage, both opposite the station; *Hôtel Pension Beauvivage (English landlady), well situated; Hôtel Windsor, pens. 7-10 fr., well spoken of; Hôtel & Pension Belvedère, well situated, pens. 8-10 fr.; Pens. Anglaise, 7-9 fr.; Hôtel de Londres; Hôtel Bellavista (p. 97) with fine view. — (List of Apartments at the *Agence des Etrangers*, near the Hôt. Windsor.)

Restaurants. *Ripa*, near the station; *Pension & Restaurant des Palmiers*, Via Vittorio Emanuele.

Physicians. *Dr. Goodchild*, *Dr. Christeller*, and *Dr. Schmitz*.

English Church. *Rev. F. C. Wedekind.*

Post Office. Via Vittorio Emanuele, open from 9 a.m. to 12, and from 2.30 p.m. to 7.30. — **Telegraph Office**, in the Via Vittorio Emanuele and at the railway-station.

disclosed. Immediately beyond this point is the Italian dogana. On the hill to the right lies *Grimaldi*. Charming country-houses with lemon and orange-gardens and luxuriant vegetation are now passed. The deep gorge crossed by the *Pont St. Louis* forms the boundary of France.—

100½ M. **Mentone**, French *Menton*. — **Hotels and Pensions.** The larger hotels have hydraulic lifts, heated corridors and stairs, etc., and send omnibuses to the station. The charge for a room with southern aspect varies from 2½ to 5 fr. full pension (B. A. D., lunch and D. and wine), from 8 to 15 fr. per day. *On the W. Bay* (1 M. at some distance from the sea): *Hôtel des Iles Britanniques, Hôtel National, both on pension, Hôtel de Louvre, with a large garden, pension 9-13 fr., well spoken of, Hôtel des Princes, Hôtel des Ambassadeurs, pens. 9-14 fr., well spoken of, Hôtel Pension Wenzhouse, plain but well spoken of, pens. from 7 fr., Hôtel des Bains, Hôtel de Genève, Hôtel de Venise, well situated with garden, pens. 9-14 fr., *Hôtel d'Angleterre, with garden, *Hôtel des Alpes, Hôtel de Malte, Hôtel de Turin, on the Avenue de la Gare and the Turin road, Hôtel de l'Europe, Hôtel de la Gare, plain, both near the station, Hôtel du Parc, with pension. To the E. of the station: Pension des Orangers and Pension Comfortable. — (2) In the Promenade du Midi: Route Nationale, Avenue Victor Emanuel, and Rue St. Michel, near the sea: *Hôtel du Pavillon, beyond the W. end of the town (tramway station), patronized by English and Americans, Hôtel de Paris, *Pension Cosmopolitan, Hôtel Bellevue, Hôtel de Londres, *Hôtel de Rome & d'Allemagne, pens. 9-10 fr., *Hôtel de Paris, Pension Camous, Pension d'Angleterre, Maison Dorée, with cafe restaurant (see below), Hôtel Westminster, Hôtel Victoria, R. & A. 2-6, B. 1½, lunch 3, D. 3 fr., pens. with R. 9-10 fr., *Hôtel de Menton (see below), R. 2½-5, B. 1½, lunch 3, D. 4 fr., Hôtel de Nice, in the Garrigo valley. Pension Tarvan. — In the Gorbio valley, to the N.W., 20 min. from the middle of the town: Alexandra Hotel, a large new house patronized by Scandinavians.

On the *E. Bay*: *Hôtel d'Italie, with pleasant garden, patronized by the English, and *Hôtel Bellevue, both situated above the high-road; *Hôtel des Anglais, frequented chiefly by English, Grand Hôtel, Pension Bellevue, *Hôtel & Pens. Beausejour, *Hôtel Grande Bretagne, Hôtel Darcanta, *Pension Ste. Marie.

All the hotels and pensions are closed during summer, with the exception of the Hôtels de Menton, du Parc, de l'Europe, and de la Gare.

In both bays there are also numerous (300) charmingly situated and sometimes handsomely furnished villas, a list of which may be obtained of the agents Gust and Fils, *Amorants*, who draw up contracts for a lease, take inventories of furnishings, and compare them again when the visitor leaves. The rents vary from 100 to 300 fr. and upwards for the season. Private apartments for the season from 80 fr. upwards, are also to be had in the Avenue Victor Emanuel, Rue de la République, &c., where the visitor may have his own menage, and live less expensively than at a pension. Choice of situation, comp. p. 15.

The *Cercle Philharmonique* contains a reading room, and frequently gives balls and concerts; subscription 60 fr. for the season, ladies 30 fr.; per month 15 fr., ladies 12 fr.

Restaurants. *Hôtel de l'Europe*; *Hôtel du Parc*; *Hôtel de Menton* (D. 3 and 4 fr., considerably cheaper for monthly subscribers); *Maison Dorée* (also furnished apartments and rooms).

Cafés. *Café du Nord*, Avenue de la Gare (cup of coffee 30 c.); *Café de la Paix*; *Café de Paris*. Beer: *Brasserie Suisse*, Rue Honorine; *Maison Dorée* (see above). There are also cafés. Confectioner: *Hampel-Pauper, with newspapers, in the Jardin Public, dear.

Physicians. *Drs. Bennet*, *Pitt Cornish*, *Morrison*, *Burdel*, and *Stanley M. Sewell*, English; *Drs. Reale* and *Parma*, Italian; *Drs. Ahrens*, *Cohn*, and *Plumer*, German; *Dr. Andreas*, French; *Dr. Christiansen*, Dane. — Chem-

year an increasing number of English and German visitors.

Mentone, a small town with 11,000 inhab., formerly belonging to the principality of Monaco, and afterwards under the Sardinian supremacy, was annexed to France in 1860. It is charmingly situated on the Bay of Mentone, which is divided into the *Baie de l'Est* and the *Baie de l'Ouest* by a rocky promontory. Several small brooks occasionally swollen to some size empty themselves into the W. bay. The vegetation is luxuriant, consisting mainly of orange and lemon groves, chiefly in the side valleys (yielding about 30 million lemons annually), interspersed with gnarled carob-trees (ceratoria siliqua), figs, olives, etc. The *Promenade du Midi* and the *Jardin Public* are favourite walks in the afternoon. The ruined castle on the hill above the old town, which has been converted into a *Cemetery*, affords a fine *View of the sea and coast from Bordighera as far as the Tête de Chien. Another picturesque point is the monastery of *S. Annunziata*, to which a tolerable path ascends in 1/2 hr. from the Turin road (to the left immediately beyond the railway). Pleasant and sheltered walks may be taken to the *Vallée de Gorbio* (practicable for driving), *Vallée Cabrole*, and *Vallée de*

Menton, and to the *Cap Martin*, which bounds the Bay of Mentone on the W.; another to *Grimaldi* (p. 108), to the E., immediately beyond the frontier bridge (¾ hr. walk), where a visit to Dr. Bennet's garden (adm. in forenoon only; no adm. on Sundays) commands a fine view; another to *Monteolo* (p. 97), where admission is granted to Mr. Hanbury's beautiful garden (only on Mon. and Frid., by previously obtained written permission, no adm. on Sunday).

Excursions. A very attractive walk or drive may be made by the new road to *Sospello*, following the right bank of the *Torrent Carei*, which flows into the *Baie de Menton*. Near (4 M.) *Sasso* the road begins to ascend. About ¾ M. further on, a little to the right of the road, is the *Grotte de l'Ora*, a grotto with a waterfall. The road then ascends the *Col de Gimonda* in wide curves, penetrating the upper part of the hill by a tunnel (¾ M. in length). At the other end of the tunnel lies the rocky nest of *Castillon* (Hôtel, p. 97; 7¼ M. from Mentone and 4½ M. from *Sospello*, p. 100). Also by (2½ M.) carriage to the summit of the *Berceau* (2100 ft.; 3½ hrs.) magnificent prospect embracing the mountains of the coast, the blue expanse of the Mediterranean, and Corsica in the distance (goods adventure). [illegible] *Mentone* (higher, recommended the last), he must be accompanied by [illegible]. To *S. Agnese* (1½ hr.; situated on a serrated ridge of rock (Hôtel, 2 hrs.; returning by [illegible] *Gorbio* and *Roquebrune* to *Mentone* in 4½ hrs. more). From *S. Agnese* to *Sagnette* (Hôtel, p. [illegible]) may be ascended in 2½ hrs., also commanding a fine view. To *Castellaro* situated 2½ M. and *Dolce Acqua*, 7 M. visited from *Ventimiglia* (p. 97). Comp. also the maps pp. 96 and 100.

The Road from Mentone to Nice (19 M. (30 km.) on foot, by car in 4 hrs., 10.40 fr. 2.5 fr. gratuity) the so-called *Route de la Corniche* traverses the most beautiful part of the Riviera, and is far preferable to the railway. (As the drivers prefer to go by the new road which is much less picturesque than the old, travellers should be careful to see that they have the right, where the roads divide before *Roquebrune*.) The road ascends through the most luxuriant vegetation and commands a charming retrospect of *Mentone* and the coast as far as *Bordighera*. Then, as the top of the first hill is gained, a view of *Menton* (see below) to which a road descends to the left. To the right of the road higher up *Roquebrune* (see below) is visible. Then *Turbia* with its huge Roman tower, now a mere shell, the remains of the *Trophæum Augusti* whence the name *Turbia*, erected to commemorate the subjugation of the Ligurian tribes (A.D. 12). Another very beautiful view is enjoyed here. To the E. the wild mountains and the entire coast from *Ventimiglia* to *Bordighera*. The road now enters a high mountain district. On the left is *Eza* (p. 101), a group of grey and ruinous houses with a white campanile, perched on an isolated rock rising abruptly from the valley. The culminating point of the road is now reached. Frequent and comprehensive views (especially where the road makes a wide bend to the E.) of the snow fields of the *Maritime Alps*. The coastal promontory of *St. Jean* (p. 101), *Beaulieu* (p. 105), and *Villafranca* (p. 106) become visible. Beyond these a view is obtained of the beautiful valley of *Nice* (p. 110), with its villas, monasteries, villages, and green hills.

The Railway from Mentone to Nice skirts the coast the whole way, and affords very inferior views to the magnificent and lofty carriage-road. It crosses the *Borigli*, penetrates *Cape Martin* (see above) by means of a tunnel, and stops at stat. *Cabbe-Roquebrune*. The village (lies) *Roquebrune*) lies on the hill to the right, in the midst of luxuriant orange and lemon groves, commanded by a ruined castle.

[illegible] (p. 105). [illegible] km. [illegible] (p. 105). Passing the *Station du Quartier Riquier*, the train now enters the valley of the

Paglione by means of a tunnel nearly 1 M. in length, crosses the stream, passes through another tunnel, and reaches the principal station of (115½ M.) Nice on the right bank of the river.

10. Nice and its Environs.

Comp. Map, p. 106.

Hotels. In the Promenade des Anglais (Pl. A, D, 5, 6): *Hôtel des Anglais, de Luxembourg, de la Méditerranée, Westminster, Wagner, de l'Europe, all first class. — By the Jardin Public (Pl. D, 6): *Grand Bretagne, *Angleterre, R. from 5, D. 6, B. 1½ fr.

On the Quai Masséna (Pl. D, E, 4): *Hôtel de France, D. 6, B. 2½, A. and L. 2, omnibus 1½ fr. — Quai St. Jean Baptiste (Pl. E, F, 4, 5): *Hôtel Cosmopolitain, R. 5, L. 6, A. 2, D. 6, omnibus 2 fr.; Hôtel de la Paix; *Grand Hôtel.

In the Boulevard Carnot: Hôtel de Paris; Europe et Angleterre; Hôtel Dabotel; *Hôtel de Nice, well situated, R. 6, D. 5-6, lunch 2½, B. 1½, A. 1, L. ¾ fr.; Hôtel Carabacel. — In the Boulevard Dubouchage (Pl. E, F, 3, 4): Hôtel de Hollande; Hôtel Julien; Hôtel d'Albion, 'pens.' 10 fr.; Hôt. de Lyonnais; Hôt. des Empereurs. — In the Boulevard Victor Hugo (Pl. C, D, 3): Iles Britanniques; *Hôtel Paradis; Hôtel Victoria; Hôtel de Louvre; Hôtel et Pension des Palmiers; *Splendide Hotel. — In the Rue St. Etienne (Pl. C, D, 2, 3): *Hôtel Raisman; Hôtel Pension Bellevue, frequented by Germans. Pens. from 10 fr. — In the Avenue de la Gare (Pl. D, E, 2, 3): Hôtel Prince de Galles; Hôtel des Deux Mondes; Hôtel de l'Univers; Maison Dorée. — Rue d'Angleterre (Pl. D, 2, 3): Hôtel d'Espagne, second class. — In the Avenue Delphine (Pl. D, 2): Hôtel et Restaurant du Midi, near the station, well spoken of; R. 2½, B. 1½, L. ¾, A. ½ fr. Richmond, de Berlin.

Place Masséna (Pl. E, 4): Hôtel Regina de Russie. — Rue des Pénitentes (Pl. F, 4): Hôtel et Pension Durand, adjoining. *Hôtel des Princes, second class. — In the Boulevard du Midi (Pl. E, F, 4): Hôtel Beaurivage, with a beautiful view. — In the old town (Pl. E, F, 4): Hôtel des Etrangers, Rue du Pont-Neuf, frequented by passing travellers; Hôtel des Négociants et Pension de Suisse, Rue Pastorelli 21; R. 2, D. 3½, L. ¾, A. ½ fr., well spoken of. — In the Rue de France (Pl. A, D, 5, 6): Hôtel et Pension Tarelli; Hôtel et Pension Bavaria. — On a hill to the N. of the town, in a beautiful garden, stands the Hôtel du Mont-Alban, which commands a magnificent view and is much frequented by English visitors. — Most of the hotels are closed from the beginning of summer till the end of September. The Grand Hôtel and Hôtels de l'Univers, des Etrangers, Tarelli, Suisse, and de Genève remain open throughout the whole year.

Pensions (all good). In the Promenade des Anglais: *Pension Bauer*, *Pension Anglaise*. Petite Rue St. Etienne: *Pension International*, *P. Genin*. Au Cimiez: *P. Anglaise*, *P. Chatas*. — The usual charge at these houses is 7-12 fr. per day.

Restaurants. In the Avenue de la Gare: *Taverne Gothique* (Bavarian beer), *Restaurant Français*, *Restaurant des Deux Mondes*; **Maison Dorée*; **Restaurant Américain*; **Taverne Bismarck* (German beer, much frequented); *Rest. National*. Rue Croix de Marbre: *London House*. Rue Masséna: *Trois Suisses*. In the Corso: *Restaurant du Cours*, *du Commerce*. Place Masséna: *Taverne Russe* (see below). Rue Perdiguier: *Brasserie Provençal* (Drehar's beer, large establishment). Rue du Temple: *Brasserie Centrale*, *Brasserie de Strasbourg*. — Cafés. **Café de la Renaissance*, **Taverne Russe*, both on the ground floor of the new Casino Municipal (p. 105), the handsomest in the town. *Du la Victoire*, Place Masséna; *Grand Café* in the Grand Hôtel. *Café Américain*, in the Corso. *Jas*, the best at **Rumpelmayer's*, Boulevard Victor Hugo, dear. — *Preserved Fruits*: *Méller*, Place St. Dominique; *Fés*, Avenue de la Gare; *Ramfler*, Place Masséna.

Bakers. *Rose*, Rue Paradis, German. *Dufresne*, Place Grimaldi, Russian.

Baths. Warm Baths: *Bains Polythermes*, Rue St. François de Paule 8;

Bains des Quatre Saisons, Place du Jardin Public 6; *Bains Avenue de la Gare* 20; *Bains Place des Platanes*; *Bains Mauresque*, Rue Hoche 6; *Bains Maurice*, Rue Hoche 3. Turkish Baths: *Hammam de Nice*, Rue de la Buffa 2. *Bains* opposite the Promenade des Anglais and at the Quai du Midi (1 fr. including attendant).

Shops. The best are on the Quai St. Jean Baptiste and the Quai Masséna. *Marquetterie* (inlaid wood work): *Gazette Fils & Co.*, Quai St. Jean Baptiste 9; *Rouger*, Rue de Pont Neuf 5 and others. Photographers: *Pierre Blanc*, Promenade des Anglais; *Perret*, Rue Gioffredo.

Gardens. *Cercle Masséna* in the Casino Municipal; *Cercle de la Méditerranée*, Promenade des Anglais; *Cercle Philharmonique*, Rue de Pont-Neuf. Concerts, lectures and other entertainments are given during the season in the *Salle Rossini*, Boulevard Victor Hugo. — The *Casino Municipal* (Pl. D, 4) an extensive new establishment on the Paillon, with a fine winter-garden, has daily theatrical performances.

Theatres. *Théâtre Municipal* (Pl. AB, 4; F, 4), a handsome building, recently opened on the site of one burnt down in 1881, for operas; *Théâtre Français*, Rue Gioffredo, operettas, comedies, etc.

Military Music daily in the Jardin Public, 3-4 o'clock.

House Agents. *Samorjan*, *Laffite*, *Delpuntir*, and *Jungle*, to whom a percentage is paid by the proprietors. A more advantageous bargain may therefore be made without their intervention. Houses and apartments to let are indicated by tickets. A single visitor may procure 1-2 furnished rooms for the winter in the town for 300-500 fr.; suites of apartments are let for 800-1500 fr.; villas for 1500-2000 fr. and upwards. The lease should not take possession until a contract on stamped paper has been signed by both parties, containing stipulations with regard to damage done to furniture and linen, compensation for breakages, etc. This is the only way to avoid the disputes which are apt to arise on the termination of the contract. In resisting the exorbitant demands sometimes made by the landlords or the death of one of their guests the traveller will receive efficient aid from the local authorities. Nice has the reputation of being an expensive place, but it is at the same time possible to live here, as in other large towns, more economically than in places like Cannes or Mentone. At the pensions situated at a distance from the sea, but in well-sheltered spots, the charges are comparatively moderate.

English Churches in the Rue de France and at Carabacel. *American Church* in the Rue Carabacel. *Scottish Church*, corner of Boul. Longchamp and Rue St. Etienne.

Climate. The bay of Nice is sheltered from the N., N.E., and S.W. winds by the lower terraces of the Maritime Alps (culminating in *Mont Chauve* [Italian *Monte Calvo*] 3072 ft.), a natural barrier to which it owes its European reputation for mildness of climate. The mean winter temperature is 10-15° Fahr. higher than that of Paris, summer temperature 5-10° lower. Frost is rare. The *Mistral*, or N.W. wind, the scourge of Provence, is seldom felt, being intercepted by the Montagnes du Var and de l'Esterel. The E. wind, however, which generally prevails in spring, is trying to delicate persons, and the clouds of dust raised by it in the Promenade des Anglais have given rise to numerous complaints. The most sheltered situations are the Boulevard Carabacel and the Quartiers Brancolier and Cimiez, in the last of which the air is generally pure and free from dust. Three different climatic zones are distinguished and recommended to different classes of patients, viz. the neighbourhood of the sea, the plain, and the hills. Sunset is a critical period. As the sun disappears, a sensation is often felt as if a damp mantle were being placed on the shoulders, but this moisture lasts 1-2 hours only. The rainy season usually begins early in October and lasts about a month. The dry warm and bracing climate of Nice is specially beneficial for chronic invalids who are free from fever and pain, convalescents and elderly people. The town also affords greater comfort and variety than any other place on the Riviera. Good drinking water is supplied to the town by an aqueduct. — The results of the observations made at the Meteorological Station, established in 1877, are posted up on the hand-block in the Jardin Public.

on the page of history; at the sides are reliefs.

from Turkish invaders. It has recently been abandoned by most of its inhabitants on account of the want of water, and affords another fine view.

To the E. of the harbour La Limpia rises the **Montboron**, a promontory 890 ft. high, which separates Nice from Villafranca. The summit, reached in 1½ hr., commands an extensive prospect. The mountains of Corsica are visible towards the S. in clear weather.

The Road to Villafranca (2 M.; comp. Pl. H, 4), constructed by the French government, leads round the promontory of Montboron and passes a number of villas, the most conspicuous of which is the *Villa Smith*, a palatial red building in the Oriental style. Near this village the new '*Route Forestière de Montboron' ascends to the left, commanding a superb view of Nice and the numerous villas of the environs; it traverses the whole of the hill of Montboron, leads round the *Fort Montalban*, and at length unites with the old road to Villafranca. — ***Villafranca**, Fr. *Villefranche* (carr. from Nice, see p. 103; rowing-boat 10 fr.), very beautifully situated on the *Bay of Villafranca*, which is enclosed by olive-clad heights, founded in 1295 by Charles II. of Anjou, king of Sicily, is now a station of the Mediterranean squadron of the French fleet. The railway-station (see p. 101) lies below the village, close to the sea.

If we follow the road for 1½ M. farther, a road to the right, crossing the railway by a stone bridge, will lead us to (¾ M.) **Beaulieu** (rail. stat. to the left of the bridge, see p. 101), an insignificant village situated in the midst of rich plantations of olives, figs, carob-trees (p. 106), lemons, and oranges. Many of the olive-trees are remarkably large, one of them measuring 22 ft. in circumference. Beaulieu is much better sheltered from wind than is Nice, and is becoming a favourite winter-resort. It lies in a wide bay, bounded on the S. by the long peninsula of **St. Jean**. At the foot of the latter lies the village of *S. Giovanni*, or *St. Jean* (dear inn), 1¾ M. from Beaulieu, a favourite resort of excursionists from Nice. Tunny fishing is successfully carried on here in February, March, and April. At the extremity of the peninsula are the ruins of an old Saracenic castle, destroyed in 1706 in the reign of Louis XIV. (see p. 106), and the ruined chapel of *St. Hospice*. Instead of proceeding to St. Jean by the above route, the traveller may be ferried across the bay to the creek of *Passable* (80 c.), and thence cross the peninsula on foot to St. Jean.

On the W. Side of Nice pleasant walks may be taken in the valley of the **Magnan** (p. 105), in which a road ascends to (2 M.) the church of *La Madeleine*. The beautiful, sheltered banks of the **Var** are also worthy of a visit (one day, carr. with two horses, 20–25 fr., p. 103). A little to the E. of the mouth of this impetuous mountain torrent, which formed the boundary between France and Italy until 1860, are the *Hippodrome*, where the great races (p. 106) are held, and the new *Jardin d'Acclimatation* (adm. 25 c.).

17. Fron

74½ M.
at Nice in th
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de la Poste
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The valley
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are situate
(43 M.) *Fo*
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residents o
50½ M
of the Col
tunate *Bea*
situated on
The old
side of the
passing sev
Cornio (61
the Apennines (E.) begin. Immediately behind the first refuge, the New Road branches off, and enters a tunnel, about 2½ M. long, which first gradually ascends and then as gradually sinks.

From the central point of the passage, which is lighted by electricity, the openings at both ends are visible.

62 M. *Limone* (3668 ft.; Hôtel de la Poste), at the N. foot of the Col de Tenda, in the valley of the *Vermenagna*, which is at some places enclosed by wooded heights, at others by precipitous limestone cliffs. To the left rises the magnificent pyramid of the *Monte Viso* (12,670 ft.).

Stations *Robillante*, *Roccavione*, *Borgo S. Dalmazzo* (4355 inhab.).

74½ M. **Cuneo**, or *Coni* (1499 ft.; *Albergo della Barra di Ferro*, good cuisine; *Albergo di Supergo*), a town with 28,810 inhab., at the confluence of the *Stura* and the *Gesso*, once strongly fortified. After the battle of Marengo the works were dismantled in accordance with a decree of the three consuls and were converted into pleasure-grounds. In the Piazza Vittorio Emanuele is a monument to *Giuseppe Barbaroux*, by Dini, erected in 1879. The *Franciscan Church*, like most churches of this order beyond the Alps, is in the Gothic style (12th cent.). Pleasant walk to the *Madonna degli Angeli*, at the confluence of the Gesso and the Stura.

About 12 M. to the S.E. of Cuneo lies the *Certosa di Val Pesio*, see p. 74. — In the Val di Gesso, about 15 M. to the S.W. of Cuneo, are the *Baths of Valdieri*.

Railway from Cuneo to Ventimiglia (p. 97) under construction. Part of it will be opened in 1896. The tunnel through the Tenda will be 8½ M. long.

Railway from Cuneo to *Turin* see p. 73.

18. From Genoa to Pisa. Riviera di Levante.

102½ M. Railway in 4½-7 hrs. (fares 18 fr. 60, 13 fr. 5, 9 fr. 35 c.; express 20 fr. 50, 14 fr. 35 c.) — The trains start from the *Stazione Piazza Principe* at Genoa. The finest views are from the side of the train opposite that on which passengers enter at Stazione Piazza Principe. Travellers by the night express lose all the scenery. Beyond Nervi, however, the view is greatly circumscribed by the numerous tunnels, which also make it dangerous to stretch the head out of the carriage-window.

Genoa, see p. 76. The train backs out of the *Stazione Piazza Principe*, and then starts in the opposite (E.) direction, passing through a long tunnel under the higher parts of the town (transit of 4-5 min.).

2 M. *Stazione Piazza Brignole*. — To the left we obtain a view of the fortress-crowned heights around Genoa (comp. p. 78).

The train, which at places runs parallel with the road, now follows the *Riviera di Levante, which is less remarkable for luxuriant vegetation than the Riviera di Ponente (p. 90), but presents almost more striking scenery. The line is carried through the numerous promontories by means of cuttings and tunnels, of which last there are no fewer than eighty, some of them of considerable length. The villages generally present a town-like appearance, with their narrow streets and lofty and substantial houses, closely built on the narrow plain of the coast, or in short and confined valleys, and mostly painted externally as at Genoa.

The train crosses the *B*
and passes through the h
situated by means of a tu
stretches the beautiful exp
enjoy a view of the olive-
with country houses. A
6 M. *Quinto* (Alb. Quinto
and dense lemon plantatio
trees. Three tunnels.

7½ M. **Nervi.** — **Hotel**
class, on the hill above the to
station and the sea with a sha
'pens'. 8-10 fr.; *Hôtel-Pens
Albergo Ristorante di Ne
(7-9 fr.); *Roeder* (with garden
Hôt.-Pens. Bellevue, both goo
(Inecco). — *Furnished Apartm*
400-4000 fr. and upwards fo
consulted in taking a dwellin
Physicians. *Dr. Friedma*
post-office; another opposite
Telegraph Office opposite

Nervi, a small town wi
groves, has of late come i
to its sheltered situation an
wind than Pegli, it is reco
take active exercise but
possible. Nervi, Quinto, a
summer for the sake of the
of the coast. Among the h
pallo (the beautiful park of
Anglaise after 1 p.m.), *Vil*
like *Villa Ponzone*, all surro
ing orange-trees, aloes, p
vegetation. A stroll shoul
picturesque sea-beach, wh
free from dust. Another
road to the church of *S. Ila*
commands an admirable vi
Portofino and of the Riviera
the background.

Many of the beauties of
owing to the numerous tun
9 M. *Bogliasco;* 10 M. *Pieve*
a noble survey of the sea an
stories) which passes high a
Recco; 14½ M. *Camogli*, o

The village of **Ruta** (*Alber*
commanding an admirable view towards Genoa, is about 2 M. from Ca
mogli by the road; from it we easily attain the summit of the promontory.

Spezia, a town with 27,272 inhab., is charmingly situated at the N.W. angle of the *Golfo della Spezia*, between two rocks crowned with forts, and possesses one of the largest, safest, and most convenient harbours in Europe, the *Lunae Portus* of the Ro-

mans. Since 1861 La Spezia has been the chief war-harbour o Italy, and extensive improvements are now being carried out. Th *Royal Dockyard* on the S W. side of the town, constructed by Gen eral Chiodo, to whom a statue has been erected at the entrance is a large establishment, 150 acres in extent (admission on writte application to the Comando Generale della Darsena). The marin artillery magazines in the bay of *S. Vito* cover an area of 100 acres Spezia is also a trading place of some importance and has numerou manufactories. In summer the sea-baths, and in winter the mildness of the climate, which is slightly cooler than that of Pis (p. 352), attract numerous visitors. The air is genial and humid and the vegetation of a southern character. The olive-oil of the environs is esteemed.

A delightful Excursion may be made to Porto Venere (unpreten ding *Inn*, immediately to the left of the entrance), on the W. side of the bay (two-horse carriage in 1½ hr., 10 fr.; boat in 2 2½ hrs., 8-10 fr. the former preferable), on the site of the ancient *Portus Veneris*. A most charming prospect is enjoyed from the ruins of the church of *S. Pietro*, rising above the sea, and supposed to occupy the site of the old temple of Venus. Opposite lies the fortified island of *Palmaria*. Beautiful excursions may also be taken on the E. side of the bay, to *S. Terenzo* and Lerici, to which a screw-steamer runs thrice daily (60 c.), starting from the Molo of the harbour.

Four tunnels. — 62½ M. *Arcola*, with a conspicuous campanile. The train passes through a long tunnel, and crosses the broad *Magra*, which was in ancient times the boundary between Italy and Liguria.

65½ M. **Sarzana**, Rom. *Serziana*, or *Luna Nova*, from its having superseded the ancient Luna, with the picturesque fortification of *Sarzanello*, constructed by *Castruccio Castracani* (p. 302), and a handsome *Cathedral* of white marble in the Italian Gothic style, begun in 1355, containing a painted crucifix from Luna. Pop. 10,321. In 1467 the place fell into the hands of the Florentines under Lorenzo Magnifico, from whom it was again wrested by Charles VIII. of France; it subsequently belonged to the Genoese, and then to the Sardinians. Sarzana was the birthplace of Pope Nicholas V. (Tommaso Parentucelli, 1447-55), a great patron of learning, and the founder of the library of the Vatican.

The environs are very fertile. Among the mountains to the left the white rocks and gorges of the neighbouring marble-quarries are visible. To the right a fine retrospect of the bay of Spezia.

Between Sarzana and the next stat. Avenza are the ruins of *Luna*, situated on the coast. This old Etruscan town fell to decay under the Roman emperors, and was destroyed by the Arabs in 1016; its episcopal see was transferred to Sarzana in 1465. The site of the ancient town is still marked by the ruins of an amphitheatre and circus. From the town of Luna the district derives its name of *La Lunigiana*.

72 M. *Avenza* is a small town on the brook of the [illegible] above which rises an old castle of Castruccio Castracani [illegible]

A· ort and bronzes by *Donatello* in the Battistero. Cam-
panile ..380. *S. Agostino*, an unfinished Gothic church of the

14th cent., contains a painting by *Taddeo Zacchia*, of 1519. The pinnacled *Town Hall* is situated in the Piazza, between these two churches. In the vicinity of Pietrasanta are quicksilver mines.

89½ M. **Viareggio** (**Hôtel de Russie*, on the beach, with a dépendance, 'pens.' incl. wine 9 fr., *Italia*, *Corona d'Italia*, *Commercio*, *Hôt. Anglo-Américain*, 'pens.' 7, in winter 5 fr., all near the sea; *Hôt. Viareggio*. Apartments may also be rented in summer at moderate prices), a small town on the coast, and a sea-bathing place *(Stabilimento Nettuno; Balena)*, has lately come into favour as a winter-resort. The climate resembles that of Pisa. The celebrated pine-wood (Pineta), which forms a half-circle round the place from N.E. to S.W., affords an admirable shelter against the wind. Walks may be taken in the somewhat neglected grounds of the Piazza Azeglio on the shore, or on the Molo, which stretches its light-house (view) far into the sea. The S. portion of the Pineta, which extends along the coast for about 3½ M., belongs to the duchess of Madrid, wife of Don Carlos, who possesses a fine villa (garden open to the public) commanding a sea-view, about 3 M. from Viarreggio. — In the smaller and inferior part of the wood which belongs to the town are the ruins of a hippodrome. — Longer excursions to the beautifully situated *Camajore* (2 hrs.), and to the *Lake of Massaciuccoli* (near the station of Torre del Lago, see below).

The line next enters the marshy plain of the *Serchio*, crosses the river beyond (92½ M.) *Torre del Lago*, at (97½ M.) *Ponte Serchio*, and reaches —

102½ M. *Pisa* (p. 352). To the left at the entrance are seen the cathedral, the baptistery, and the campanile. The station is on the left bank of the Arno.

IV. Lombardy.

The name of the Germanic tribe that invaded Italy in 568 is now applied to the country between the Alps and the Po, which is separated from Piedmont by the Ticino, and from Venetia by the Mincio It is divided into the eight provinces of *Como*, *Milano*, *Pavia*, *Sondrio*, *Bergamo*, *Cremona*, *Brescia*, and *Mantova*, covering an area of about 9000 sq. M., and containing 3,713,331 inhabitants. The name was once applied to a much larger tract. Lombardy has not inaptly been likened to an artichoke, the leaves of which were eaten off in succession by the lords of Piedmont; thus in 1427 they appropriated Vercelli, in 1531 Asti, in 1703 Val Sesia, in 1706 Alessandria, in 1736 Tortona, and Novara, and in 1743 Domo d'Ossola. The heart of the country, if we continue to use the simile, would then be the DISTRICT OF MILAN, or the tract lying between the Ticino, Po, and Adda. The three zones of cultivation are the same as in Piedmont, viz. the region of pastures among the mountains, that of the vine, fruit-trees, and the silk-culture on the lower undulating country and the slopes adjoining the lakes, and that of wheat, maize, and meadows in the plains, the yield of these last being, however, far more abundant than in Piedmont. The summers are hot and dry, rain

being rare beyond the lower Alps, and falling more frequently when the wind is from the E than from the W as the moisture of the latter is absorbed by the Maritime Alps and the Apennines. The land, however, is more thoroughly irrigated than that of any other district in Europe, and the servitude of opens duties, or right to conduct water across the property of others, has been very prevalent here for centuries. A failure of the crops indeed is hardly possible except when the summer is unusually cold. Meadows yield as many as twelve crops in the year, their growth being unretarded by the winter. The so-called Parmesan cheese is one of the well-known products of Lombardy. In the middle ages the importance of Milan was due to its woollen industries, but sheep-breeding has in modern times been largely superseded by the silk culture, an industry which has so materially increased the wealth of the country, that it used to be said during the Austrian regime that the army and the officers lived on mulberry leaves, as their produce alone sufficed to pay the land taxes. Under these circumstances the population is unusually dense, being about 200 persons to the sq. mile, exclusive of the capital.

The central situation, and the wealth of the country, have ever rendered it an apple of discord to the different European nations. In the earliest period known to us it was occupied by the *Etruscans* as Italian race, which about the 6th cent. B.C. was subjugated or expelled by Celts from the W. These immigrants founded *Mediolanum* (Milan), and traces of their language still survive in the modern dialect of the country. It was but slowly that the Italians subdued or assimilated these foreigners, and it was not 200 B.C. 222 that the Romans extended their supremacy to the banks of the Po. In the following century they constituted Gallia Cisalpina a province, on which Caesar conferred the rights of citizenship in B.C. 49. Throughout the whole of the imperial epoch these regions of Northern Italy formed the chief bulwark of the power of Rome. Since the 4th cent. Milan has surpassed Rome in extent and, in many respects, in importance also. It became an imperial residence, and the church founded here by St. Ambrosius (who became bishop in 374) long maintained its independence of the popes. The *Lombards* made Pavia their capital, but their domination, after lasting for two centuries, was overthrown by Charlemagne in 774. The Lombard dialect also contains a good many words derived from the German (thus, *bren*, *gast*, *grih*, *gut*, *manner*, *mord* and *stoll*, from the German Brunnen, Gast, Greis, Ring, Mörder, Mord and Stuhl). The crown of Lombardy was worn successively by the *Franconian* and by the *German Kings*, the latter of whom, particularly the Otos, did much to promote the prosperity of the towns. When the rupture between the emperor and the pope converted the whole of Italy into a Guelph and Ghibelline camp, Milan formed the headquarters of the former, and Cremona those of the latter party, and the power of the Hohenstaufen proved to be no match for the Lombard walls. The internal dissensions between the nobles and the townspeople, however, led to the creation of several new principalities. In 1277 *Mattia della Torre* of Milan (whose family was so called from their former office of *vicecomites*, or archiepiscopal judges) was nominated Capitano del Popolo, and in 1288 appointed governor of Lombardy by the German King. Although banished for a time by the Guelph family Della Torre, both he and his sons and their posterity contrived to assert their right to the Signoria. The greatest of this family was *Giovanni Galeazzo*, who wrested the reins of government from his uncle in 1354, and extended his duchy to Pisa and Bologna, and even as far as Perugia and Spoleto. Just, however, as he was preparing at Florence to be crowned King of Italy, he died of the plague in 1402, in the 55th year of his age. On the extinction of the Visconti family in 1447 the condottiere *Francesco Sforza* ascended the throne, and under his descendants was developed to the utmost that despotism which Leo describes as a state in which the noblest institutions prosper when the prince is a good man, in which the greatest horrors are possible when the prince cannot govern himself, a state which has everywhere thriven in Mohammedan countries, but rarely in the middle ages in other Christian

A. 50, omn. 50 c., *Biscione & Bellevue, Piazza Fontana (Pl. F, 5), all near the Piazza del Duomo; Agnello, Corso Vitt. Emanuele 2, all with

Vittorio, Aragno, Via Pattoni, Via Valpetrosa, Hôt. du Nord. Aragno (see both near the central station. — *Pasticceria Weidmann*, Via S. Giuseppe 18.

Restaurants (*Trattorie*). *Biffi, Gnocchi*, in the Galleria Vittorio Emanuele (see below), *Cova* (see below), *Stator della Scala*, Via S. Giuseppe 2, near the Scala, with a garden. *Schenkhuis*, Via S. Margherita, near the Piazza del Duomo, an old-established house, founded in 1699. The above-mentioned second-class hotels are also restaurants. *Piemontese Toscana*, behind the R. branch of the Galleria Vittorio Emanuele, good Tuscan wine.

Cafés. *Cova*, with a garden, Via S. Giuseppe, near the Scala, concerts in the evening (20 c. added to the charge on each refreshment), *Biffi* and *Gnocchi*, both in the Galleria Vitt. Emanuele, concerts in the evening, *Caffè Aurelio*, Via Alessandro Manzoni, opposite the Hôtel de Milan; *Marinoni*, Piazza della Scala, *Europa*, Corso Vitt. Emanuele, near the Hôtel de la Ville (concerts every evening); several cafés in the *Guardia Pubblica* (p. 125), *delle Colonne*, Corso Venezia 1. Déjeuner à la fourchette may be procured at most of the cafés; also good beer in glasses (*tazza*, 20 c., *tazza grande* 40 c.). Ices (*sorbetto* and *gran dorè* or ices frozen hard) are not to be had before 4 p.m., at an earlier hour *granita*, or half-frozen, is in vogue. *Panettone* is a favourite kind of cake, especially at the time of the Carnival.

Beer. *Birreria Nazionale*, a large establishment in the Via Carlo Alberto, on the W. side of the Piazza del Duomo (Vienna beer), *Birreria Austriaca*, Galleria Vitt. Emanuele, *Prosit*, Galleria de Cristoforis (p. 127), *Burghein*, Via Principe Umberto 20, cold meat etc. in the evening, *Coffi-hauser Birrhalle*, Via Mercanti 5, *Nuef*, Via Silvio Pellico 6.

Baths. Corso Vittorio Emanuele 17, clean and not expensive, Via Pasquirolo 11, etc. Swimming Baths: *Bagni di Diana* (Pl. H, 2), outside the Porta Venezia (bathing risk to whatever 1 fr. including free conveyance from the Bain d'Arpette to the Piazza del Duomo). *Bagni Nazionali* (Pl. H, 5), outside the Porta Ticinese. *Bagni di Castelfidardo* (Pl. E, 1), with a separate basin for ladies, Via Castelfidardo, near the Porta Nuova.

Cabs (*Broughams*, a tariff in each vehicle). Per drive by day or night 1 fr.; from the station to the town 1½ fr., half hour 1 fr., per hour 1½ fr.; each article of luggage 20 c.

Tramways. Milan and its environs have recently become covered with a rapidly extending network of tramway lines, most of which, however, are of little use to the tourist. The cars are in some instances driven by steam power. The following are the principal lines diverging from Milan: 1. To *Monza* (p. 140), 1 hr., starting from the church of S. Babila, Corso Venezia (Pl. G, 4), inside 40 c., outside 60 c. 2. Tramway *Interprovinciale* station in the Strada di Circonvallazione, outside the Porta Venezia (Pl. G, 1), lines to *Monza* and *Barzano* to *Vimercate* and to *Paderno* (with branch from *Villafranca* to *Treviglio*, p. 179) and thence to *Bergamo* (p. 18) and to *Lodi* (p. 250). 3. To *Magenta* and *Castano*, starting outside the Porta Magenta (Pl. A, 4, 5). 4. To *Gallarate* starting from the Porta Volta (Pl. D, 1), continuation to Biella in projected (comp. p. 144). 5. To *Melegnano* (p. 200) and *Lodi* (p. 250), starting outside the Porta Romana (Pl. H, 5). 6. To *Pavia* (see p. 172). 7. To *Saronno* and *Como* (see p. 139). 8. To *Saronno* and *Tradate* (p. 103) and to *Gallarate* (p. 103), starting from the Piazza Napoleone at the Via Cusani (Pl. D, 4). There are also lines from the Piazza del Duomo to most of the city gates.

Post Office (Pl. F, 6), Via Rastrelli 20, near the cathedral, at the back of the Palazzo Reale, open from 8 a.m. to 8 p.m.; branch offices: Piazza Duomo (Pl. G, 3) and in the Hôtel Milan (p. 110). — **Telegraph Office** (Pl. E, 4), near the *Borsa*, Piazza dei Mercanti 19, first floor.

Theatres. The *Teatro della Scala* (Pl. E, 4), the largest in Italy after the S. Carlo theatre at Naples, was built in 1778 and holds 3000 spectators. The opera and ballet are excellent, but performances take place during the Carnival only; the interior is worthy of inspection (1 fr.). *Teatro alla Canobiana* (during the Carnival only), Pl. F, 3), with ballet. *Teatro Manzoni* (Pl. E, 5), near the Piazza S. Fedele, elegantly fitted up; performances sometimes in French. *Teatro Dal Verme* (Pl. D, 4), operas and

It contained 300,000 inhabitants. Its heroic struggles against the
emperors are well known. With the exception of S Ambrogio and a few
other churches, the city was totally destroyed in 1162 by the emperor

Frederick Barbarossa, but in 1167 it was rebuilt by the allied cities of Brescia, Bergamo, Mantua, and Verona. It was afterwards ruled by the *Visconti* (1312–1447), then by the *Sforza* family (1447–1535). Under the supremacy of the latter it attained the zenith of its reputation as a patron of art, having been the residence of *Bramante* from 1476 to 1500, and of *Leonardo da Vinci* from 1494 to 1516. The most eminent of Leonardo's pupils who flourished here were *Bernardino Luini*, *Cesare da Sesto*, *Giov. Ant. Boltraffio*, *Marco da Oggiono*, *Andrea Solario*, and *Gaudenzio Ferrari*. — Milan with the rest of Lombardy afterwards fell into the hands of the *Spaniards*, and in 1714 fell to *Austria*. In 1796 it became the capital of the '*Cisalpine Republic*', and then (down to 1815) that of the *Kingdom of Italy*. The bloody insurrection of 17th May, 1848, compelled the *Austrians* to evacuate the city, and the patriotic agitations which ensued were happily ended by the desired union with the new kingdom of Italy in 1859.

No town in Italy has undergone such marked improvement as Milan since the events of 1859. — In the province of Art it has raised itself to the highest rank in the kingdom. Sculpture is here carried on to such an extent as to have become almost a *special industry*. The Milanese SCULPTORS take great pride in their technical skill, and in effective imitations of nature. Among the best known sculptors are *Pedoni*, *Tandardini*, *Barzaghi*, *Argenti*, *Calvi*, and *Barcaglia*. PAINTING is represented by *Hiersa*, *Induno*, *Bianchi*, *Pagliano*, *Bouvier*, *Stefani*, *Dellani*, and others, but most of these artists seem to cultivate the modern Parisian style, and to be entirely oblivious of their glorious old national traditions.

The old part of the town, a portion of which consists of narrow and irregular streets, is enclosed by canals, beyond which suburbs (*borghi*), named after the different gates (Porta Venezia, Garibaldi, Sempione, etc.), have sprung up.

The focus of the commercial and public life of Milan is the ***Piazza del Duomo** (Pl. E, 5), which has recently been much extended, and is now enclosed by imposing edifices designed by *Mengoni* (p. 124). It is a centre for omnibuses and tramways.

The celebrated ****Cathedral** (Pl. E, F, 5), dedicated '*Mariae Nascenti*', as the inscription on the façade announces, and as the gilded statue on the tower over the dome also indicates, erected in the Gothic style, is regarded by the Milanese as the eighth wonder of the world, and is, next to St. Peter's at Rome and the cathedral at Seville, the largest church in Europe. The interior is 159 yds. in length, 61 yds. in breadth; nave 155 ft. in height, 17 yds. in breadth. The dome is 220 ft. in height, the tower 360 ft. above the pavement. The roof is adorned with 98 Gothic turrets, and the exterior with upwards of 2000 statues in marble. The structure, which was founded by the splendour-loving *Gian Galeazzo Visconti* in 1386, perhaps after the model of the Cologne cathedral, progressed but slowly owing to the dissensions and jealousies of the Italian and Northern architects, whereby it was impossible to attain uniformity in the execution. In 1391 *Hans von Fernach* and *Heinrich von Gmünd* are named as the architects of the cathedral. The dome was added towards the close of the 15th century by *Francesco di Giorgio* of Siena, with whom *Giov. Ant. Omodeo* appears to have been associated in the superintendence of the building. The Renaissance ornamentation of the façade (doors and windows) was executed partly by *Pellegrino Tibaldi* in the middle

of the 16th cent., and partly at a still later date. In 1805 Napoleon caused the works to be resumed, and the tower over the dome to be added (his marble statue, in antique costume, is among those on the roof), and at the present day additions and repairs are constantly in progress. The façade is about to be restored.

The church is cruciform in shape, with double aisles, and a transept also flanked with aisles. The lantern is supported by 52 pillars, each 12 ft. in diameter, the summits of which are adorned with canopied niches with statues instead of capitals. The pavement consists of mosaic in marble of different colours. The vaulting is skilfully painted in imitation of perforated stone-work.

Interior. By the principal inner portal are two huge monolith columns of granite from the quarries of Baveno (see p. 77). The band of brass in the pavement close to the entrance indicates the line of the meridian. Right Aisle. Sarcophagus of Archbishop Arthaud (1185-1205), above which is a gilded crucifix of the 11th century. Monument of Otto Visconti (d. 1335) and Johannes Visconti (d. 1354), both archbishops of Milan. Gothic monument of Marco Carelli (d. 1394). Tomb of Canon Vimercati, by Bambaja. Right Transept (W. wall). Monument of the brothers Giacomo and Gabriele de Medici, erected by their brother Pope Pius IV. (1564), the three bronze statues by Leone Leoni (Aretino). Tickets for the roof (3½ fr.; see below) are obtained near this monument; the staircase leading to the dome is to the corner of the side wall. The altar of the Offering of Mary (E. wall of E. transept) is adorned with fine Bas-reliefs by Bambaja, with a relief of the nativity of the Virgin by Fontana at the back. Adjacent is the Statue of St. Bartholomew by Marco Agrate (end of 16th cent.), anatomically remarkable as the saint is represented flayed, with his skin on his shoulder, and bearing the modest inscription: non me Praxiteles sed Marcus fecit Agrates.

The door of the S. Sacristy (to the right in the choir) is remarkable for its richly sculptured Gothic decorations. The *Treasury here (adm. 1 fr.) contains silver statues and candelabra of the 17th cent., the enamelled Evangeliarium of Abp. Arthaud, a diptych of the 6th cent., book covers adorned with Persian and Byzantine carving of the early middle ages, ivory comb belonging to Bishop Godfrey, a golden Pax by Cavadini, and lastly a statue of Christ by Cristoforo Solari.

In the ambulatory, a little farther on, is a sitting figure of Martin V. by Jacopino da Tradate (1421). Then the black marble Monument of Cardinal Marino Caracciolo (d. 1538), by whom Emp. Charles V. was crowned at Aix-la-Chapelle in 1520, by Bambaja. The fourth of the handsome new Gothic confessionals is for the German, French, and English languages. The stained glass in the three east choir windows, comprising 350 representations of scriptural subjects, were executed by Alois and Otto Bertini of Guastalla during the present century, most of them are copies from old pictures. Before the E. Sacristy is reached the Statue of Pius IV. is seen above, in a sitting posture, by Angelo Siciliano. The door of this sacristy is also adorned with fine sculptures in marble.

In the centre of the E. Transept is a valuable bronze *Candelabrum, in the form of a tree, executed in the 13th cent., and decorated with jewels, presented by Otto Sant' Eustorgio in 1562.

Left Aisle. Altar piece, painted in 1600 by Fed. Barocci, representing S. Ambrogio excluding Emp. Theodosius from ecclesiastical penalties. Upon the adjoining altar of St. Joseph, the Espousals of Mary, by F. Sup-ahere. The following chapel contains the old wooden Crucifix which S. Carlo Borromeo bore in 1576, when engaged barefooted in his ministrations of mercy during the plague. Adjacent, the Monument of Abp. Accoramboni (ob. 1593), and by the wall the statues of eight Apostles (13th cent.). Not far from the E. side door is the *Font, consisting of a sarcophagus of S. Dionysius, but appropriated to its present use by S. Carlo Borromeo.

In front of the choir, below the dome, is the subterranean *Cappella S. Carlo Borromeo* (p. 168), with the tomb of the saint; entrance opposite the door to the sacristy, to the N. and S. of the choir (open in summer 5-10, in winter 7-10 a.m.; at other times 1 fr.; for showing the relics of the saint 5 fr.).

The traveller should not omit to ascend to the *Roof and Tower of the Cathedral. The staircase ascends from the corner of the right transept (ticket 25 c.; map of town and environs 1½ fr.; open till an hour before sunset, in summer from 5 a.m.). As single visitors are not now admitted, except when other visitors are already at the top, a party of two or more must be made up. The visitor should mount at once to the highest gallery of the tower (by 194 steps inside and 300 outside the edifice). A watchman, generally stationed at the top, possesses a good telescope. The finest views of the Alps are obtained early.

View. To the extreme left (S.W.), Monte Viso, then Mont Cenis (p. 24); between these two, the less lofty Superga (p. 62) near Turin; Mont Blanc, Great St. Bernard; Monte Rosa, the most conspicuous of all; to the left of the last the prominent Matterhorn, then the Cima di Jazi, Strahlhorn, and Mischabel; N.W. the Monte Leone near the Simplon; the Bernese Alps; N. the summits of the St. Gotthard and Splügen, and E. in the distance the peak of the Ortler. S. the Certosa of Pavia (p. 172) is visible, farther E. the towers and domes of Pavia itself, in the background the Apennines.

To the S., opposite the cathedral, stands the **Palazzo Reale** (Pl. E, F, 5, 6), built on the site of a palace of the Visconti in 1772, adorned with frescoes by Appiani, Luini, and Hayez, and containing several handsome saloons. In the street to the left, beyond the palace, are visible the tower (1336) and apse of the fine half-Romanesque church of *S. Gottardo*, formerly the chapel of the Visconti. — Adjacent, on the E., is the large *Archiepiscopal Palace* (*Arcivescovado*, Pl. F, 5), by Pellegrini (1565), containing a handsome court with a double colonnade and marble statues (Moses and Aaron) by Tantardini and Strazza. The second court, on the side next the Piazza Fontana, is embellished with Corinthian columns of the 15th century. — The W. side of the Piazza del Duomo is skirted by the *Via Carlo Alberto* (see p. 131), beyond which, to the N.W., lies the *Piazza de' Mercanti* (see p. 131).

On the N. side is the imposing palatial façade (finished in 1878) which forms the entrance to the ****Galleria Vittorio Emanuele** (Pl. E, 5), connecting the Piazza del Duomo with the Piazza della Scala. This is the most spacious and attractive structure of the kind in Europe. It was built in 1865-67 by the architect *Giuse. Mengoni*, one of the most gifted of modern Italian architects, who unfortunately lost his life by falling from the portal in 1877. The gallery, which is said to have cost 8 million fr. (320,000*l.*), is 320 yds. in length, 16 yds. in breadth, and 94 ft. in height. The form is that of a Latin cross, with an octagon in the centre, over which rises a cupola 180 ft. in height. The decorations are well-executed and bear testimony to the good taste of the Milanese.

celain, etc.—SALA NERA. Pictures: 23. *Early Flemish Master*, Annunciation; 31. *V. Foppa*, Madonna; 24. *Signorelli*, Saints; 25. *Borgognone*, St. Catharine; *Andrea Solario*, 26. John the Baptist (1490), 29. St. Catharine. Also

A Madonna & Child with angel 24/30 (School of Verrocchio) Inscr

John Bathurst

a marble statue by *Bartolini*, representing Reliance upon God. — STANZA DA LETTO. Pictures: 33. *Bertini*, Portrait of Cav Poldi-Pezzoli; 35. *Botticelli*, Descent from the Cross. Venetian glass. — I. STANZA A QUADRI: 52. *Marco Palmezzano*, Portrait; 56. *Domenichino*, Cardinal; 57. *Elsheimer*, Diana. — II STANZA A QUADRI: *Luini*, 84. Tobias, 85. St. Jerome; 108. *A Solario*, Ecce Homo; 109. *Boltraffio*, Madonna, 111. *Lor. Costa*, Saints. — III STANZA A QUADRI 122. *Mantegna* (?), Madonna; 127. *Carpaccio*, Venetian senator; 130. *A Solario*, Flight into Egypt (1515); 138. *School of Leonardo da Vinci*, Madonna; 139. *Fra Bartolommeo*, Triptych (1500); 142. *Moretto*, Madonna; 150. *Perugino*, Madonna; 148. *Carpaccio*, Samson. — We now return and enter the ARMOURY to the right.

The Via Alessandro Manzoni leads hence to the right to the Via Bigli, in which (No. 11) stands the *Casa Taverna* or *Ponti*, with a fine portal and an admirably restored court of the 16th century.

We next proceed from the Piazza della Scala to the N. by the Via S. Giuseppe (Pl. E, 4) and Via di Brera to the Brera. In the Via del Monte di Pietà, the second side-street on the left, is the handsome new *Cassa di Risparmio*, or savings-bank, by Balzaretti.

The ***Brera** (Pl. E, 3), or *Palazzo di Scienze, Lettere ed Arti*, formerly a Jesuits' College, contains the *Picture Gallery*, the *Library* founded in 1170 (300,000 vols., open daily except holidays, 9–4), a *Collection of Coins* (50,000), the *Observatory*, a collection of *Casts* from the antique, and an *Archaeological Museum*.

In the centre of the handsome COURT by *Richini* is a bronze statue of **Napoleon I.*, as a Roman emperor, by *Canova*, considered one of his finest works. By the staircase, to the left, the statue of the celebrated jurist *Beccaria* (d. 1794), who was the first to call in question the justice of capital punishment. The court is also adorned with several other statues.

The *PICTURE GALLERY *(Pinacotèca)*, which contains about 600 works, is open daily from 9 a.m. to 4 p.m. (on holidays from 12, in winter and on Sundays till 3); admission 1 fr., Sundays and Thursdays gratis (catalogue $1^1/_4$ fr.). The rooms are bitterly cold in winter.

The gem of the collection is *Raphael's Sposalizio* (No. 270), the chief work of his first or Umbrian period. The numerous pictures of the Lombard school, and particularly the frescoes sawn out of churches, are also very valuable. The drawing of the head of Christ for the Last Supper (No. 267) shows with what beauty *Leonardo* could invest his figures. Among the oil-paintings, No. 265 by *Bernardino Luini* is a very meritorious work, and among the frescoes, Nos. 47 and 52, by the same master. The most interesting works of the early Italian school are No. 159 by *Gentile da Fabriano*, and No. 264 by *Mantegna*. The collection also affords an instructive survey of the progress of *Carlo Crivelli* (who flourished in 1468–93; 2nd room), a master who connects the Paduan school with that of Venice. The most notable works of the latter school are No. 166 by *Gentile Bellini*, Nos. 284 and 261 by *Giovanni Bellini*, and No. 300 by *Cima da Conegliano*; and of a later

Baptist and St. Sebastian.

Room III.: *206. *Moretto*, Madonna on clouds, SS. Jerome, Anthony Abbas, and Francis of Assisi, a work of lively and intellectual expression and vigorous colouring; *209. *Bonifacio the Elder* (d. 1540), Finding of Moses in the ark of bulrushes, in the style of Giorgione; 212. *Paris Bordone*, Baptism of Christ; 214. *Moroni*, Navagiero, Podestà of Bergamo (1565); 215. *Bonifacio*, Christ at Emmaus; 217. *Tintoretto*, Pietà; *P. Veronese*, *219. SS. Gregory and Jerome, *220. Adoration of the Magi, *221. SS. Ambrose and Augustine; 225. *Calisto Piazza*, Madonna and saints; *227 *Paolo Veronese*, SS. Anthony Abbas, Cornelius, and Cyprian, a monk, and a page, the finest 'conversazione' piece (see p. 239) by this master; 230 *Tintoretto*, SS. Helena, Macarius, Andrew, and Barbara; 234 *Girol. Savoldo*, Madonna and saints.

Room IV. *Moretto*, 235. St. Francis of Assisi, 239. Assumption of the Virgin; *Paris Bordone*, 241. Madonna with the Saviour and St. Dominic, 242. Madonna and saints.

Lorenzo Lotto, *253. Portrait of a woman, *254, *255. Portraits of men.

'The fine-chiselled features (of No. 255), extremely pure in drawing, charm by their mild expression. A delicate but healthy complexion is displayed in warm sweet tones of extraordinary transparence, and masterly transitions lead the eye from opal lights into rich and coloured shadows. A half length in the same collection represents a man of lean and bony make with a swallow tailed beard, a grey eye, close set features, and a grave aspect. A third half length, companion to these, offers another variety of type and execution. A man stands at a table in a palace with a fox skin collar; he is bareheaded and bearded. His right hand rests on the table and grips a handkerchief. The ruddy skin of the face is broken with touches now warm now cold by which the play of light and reflections is rendered with deceptive truth' — *C. & C.*

Moroni, 250. Portrait of a man, 256. Madonna and saints; *248. *Titian*, St Jerome, a characteristic example of his later style, painted about 1560.

Room V., which lies beyond an antechamber with engravings, contains the chief treasures of the collection: *261 *Giov. Bellini*, Madonna (an early work, with Greek inscriptions); 262 *Luca Signorelli*, Scourging of Christ; 263 bis. *Franc. Napoletano* (a little known pupil of da Vinci), Madonna, 263 *Cesare da Sesto*, Madonna; *264. *Mantegna*, Large altar-piece in twelve sections, at the top Madonna and St. John weeping over the dead body of Christ, below St Luke and other saints, painted in 1454, and a proof of the early maturity of the artist, then 23 years old; *265. *Bern. Luini*, Madonna; 266 A sketch after Michael Angelo (original at Windsor), *267 *Leonardo da Vinci*, Study for the head of Christ in the Last Supper, of great beauty in spite of decay and retouching.

**270 *Raphael's* far-famed Sposalizio, or the Nuptials of the Virgin, painted in 1504 for the church of S. Francesco in Città di Castello, where it remained till 1798.

The composition closely resembles that of the Sposalizio of *Perugino*

442. *A. van Dyck*, Madonna and Child, with St. Anthony of Padua;

443. *Jacob Jordaens*, Abraham's sacrifice; no number, *Giulio Campi*, The Virgin enthroned, between two saints and the donor (1530); 424. *L. Cambiaso*, Adoration of the shepherds; 426. *C. Boccaccino*, Virgin in a glory with four saints; 423. *Castiglioni*, Exodus of the Israelites; 432. *Raphael Mengs*, Portrait of Annibali the musician (1752); 402. *Pietro da Cortona*, Madonna and saints; 401. *Gasp. Poussin*, Forest landscape.

Room XI: on the right, 486. *Bagnacavallo*, Betrothal of St. Catharine and Peter Martyr; on the left, 479. *Luca Longhi*, Madonna with St. Paul and St. Anthony of Padua (1538); 463. *Ann. Carracci*, Christ and the woman of Samaria; 456. *Domenichino*, Madonna with St. John the Evangelist and St. Petronius. — Room XII. By the window, Busts of Manzoni by *Strazza* and Hayez by *Argenti*; by the wall, bust of Longhi by *Pacetti*.

To the left, farther on, are several rooms containing modern pictures, sketches of academicians, casts from the antique, Renaissance and modern sculptures. (An annual exhibition of art takes place in these rooms, generally in September.) — Room XX. *Canova*, Vestal Virgin; *Thorvaldsen*, The Graces and Cupid. — Room XXIV. contains a copy of *Leonardo da Vinci's* Last Supper by *Marco da Oggionno*. — The last but one of the rooms with modern pictures contains portraits, the best of which are those of Niccolini by *Ussi*, Cavour and Manzoni by *Hayez*, and D'Azeglio by *Sala*. — Returning hence to the ante-chamber, the visitor enters the Galleria Odoroni to the right: *Luini*, Holy Family; *Crivelli*, Coronation of Mary (1493).

The **Museo Archeologico** on the ground-floor (admission daily 12-3, 50 c.; Sundays free; entrance in the small Piazza di Brera, or through a passage to the right on the ground-floor) contains a rich but imperfectly arranged collection of antique, mediæval, and modern works of art, including some fine Renaissance sculptures.

I. Room. Wall of the door (right): Sculptures from Porta Tosa (12th cent.) below a terracotta arch; by the last pillar, late Greek tomb-relief, adjoining it a Renaissance 'putto' between inscriptions and sculptures. Window-wall: Mediæval sculpture from the tympanum of a church; J. Gothic bell of 1352; in the middle, four ancient porphyry columns from S. Cristoforo. Next wall: Roman and mediæval architectural fragments. Fourth wall: Portions of the monument of Gaston de Foix (who fell at the battle of Ravenna in 1512, see p. 143), from the monastery of S. Maria, the most important being (*E*) a recumbent figure of the hero by *Bambaja*. D. Monument of Lancino Curzio (d. 1513), by the same master. F. Marble framework of a door from the Palazzo Medici, with the arms and portraits of Francesco Sforza and Bianca Maria Visconti, attributed to *Michelozzo*, the builder of the palace. In the corner, C. Monument of Bishop Bagarotto by *And. Fusina* (1517). — By the pillars to the right, and between them: Ancient Roman sarcophagus; T. Roman cippus. Last pillar: Fragment of a cippus, a youth leaning on a staff (Greek); to the left, Head of Zeus (nose modern). B. Monument of Regina della Scala, wife of Bernabò Visconti; bust of a lady (15th cent.). In the centre: A. Large monument of Bernabò Visconti, erected by himself during his lifetime (1354), resting on twelve columns, and richly gilded; on the sarcophagus are

Pal. Crespi
Milan, Caravaggio ... (Lom.) Gio. Bellini
Bianetta ...

The Biblioteca contains amongst other treasures the *Codice Atlantico*, being a collection of original drawings and MSS. of *Leonardo da Vinci*;

Virgil with marginal notes by Petrarch; fragments of a MS. of Homer illuminated, of the end of the 4th cent., a number of miniatures; bitove of S. Carlo Borromeo, Tasso, Galileo, Liguori, etc. Thera, Christ crowned with thorns, al fresco, *Bernardino Luini*. Cupid in marble, *B. Schadow*; several reliefs and bust of Byron by *Thorwaldsen*; mosaics, coins, and wardrobe, and drawings by celebrated masters. — *First Floor.* First door on the left —

Cabinet of Bronzes, containing busts of Canova and Thorwaldsen, the latter by the master himself, and pictures of no great value: 46. *Raphael Mengs*, Pope Clement XIII.; 41. *Venetian Master*, St. Sebastian; 38. *Lorenzo Lotto*, Madonna. Second door to the left: entrance to the

"**Pinacoteca.** I. and II. Room: Engravings. — III. Room: Cartoons, Bearing of the cross; "*Botticelli*: Adoration of the Holy Child (round picture); *Sarzosi*, Birth of Christ; "*Ambrogio Borgognone*, Madonna and saints. — IV. Room: Landscapes by *J. Brueghel* and *Brill*. — V. Room: Paintings of the 17th century. — We return through the III. Room, to the VI. Room. On the sides of the entrance: large portrait heads of a man and a woman, in chalk by *Bottenfio* (ascribed in *De Tumeo*: *G. Ferrari*). Marriage of the Virgin. On the wall to the right: *Jac. Bassano*, Adoration of the Shepherds; "*Bonifacio Veronese* (ascribed to *Giorgione*): Holy Family, with Tobias and the angel. On the window-wall are drawings of the School of Da Vinci, and a few small specimens from his own hand. Opposite is "*Raphael*'s Cartoon of the "School of Athens", which should be carefully studied. The dilapidated condition of the fresco in the Vatican makes this cartoon of great interest and value, since here only do we gain the full key to the artistic motives of the painter. The deviations of the fresco from the cartoon, with the exception of the sitting figure added at the foot of the staircase, are unimportant.

On the next wall: *Bramantino*, Madonna with saints; Adoration of the Holy Child (an early work); *Gian Petrino* and *Marco d'Oggiono*, Madonnas. Beyond the door: *School of Da Vinci*: Portrait (said to be of Gian Galeazzo Visconti); "*Luini*, Youthful Christ in an attitude of benediction; below, *Luini*, John the Baptist; and above, *Luini*, Holy Family (after Da Vinci's Cartoon in Lond.); "*Leonardo Da Vinci*, Portrait (La gran Dama Lucrezia Crivelli). — VII. Room: Drawings including several by *Dürer*.

At the back of the library is the venerable church of *S. Sepolcro* (Pl. D, 5), dating from the 11th century, with a few pictures by *Gian Petrino* in the sacristy. The Via del Bollo leads hence to the W. to the Piazza S. Borromeo, in which is situated the *Palazzo Borromeo* containing some important pictures especially of the school of Milan (admission not easily obtained). In the piazza are also the small church of *S. Maria Podone*, and a statue of S. Carlo Borromeo. — The Via S. Borromeo and the Via S. Maria alla Porta next lead to the Corso Magenta, in which, to the right, is the *Palazzo Litta* (Pl. C, 5), with a handsome court, now occupied by the Amministrazione delle Ferrovie dell'Alta Italia. Opposite, on the left, rises the small church of "**S. Maurizio** (Pl. C, 5), or *Monastero Maggiore*, erected in 1503–1519 by *Gaov. Dolcebuono*, a pupil of Bramante.

The interior contains numerous frescoes. Second last "Chapel on the right: Scourging of Christ and scenes from the martyrdom of S. Catherine, painted by *Luini* about 1525. The high altar-piece, with the adoration of the Magi, is by *Antonio Campi*. The "Frescoes at the sides are by *Luini*: above in the centre the Assumption of the Virgin; below to the left SS. Cecilia and Ursula at the sides of the tabernacle, with a beautiful figure of an angel. In the lunette above is a kneeling figure of the donor, Alessandro Bentivoglio (d. 1532, expelled from Bologna and buried here), with SS. Benedict, John the Baptist and John the Evangelist.

[illegible]

Porter 11th cent.

Romanesque form, with its peculiar galleries, from the 12th century. The fine atrium in front of the church, containing ancient tombstones, inscriptions, and half-obliterated frescoes (probably by *Zenale*), seems, like the façade, to have preserved the architectural forms of the original building. The gates of this church are said to be those which St. Ambrose closed against the Emp. Theodosius after the cruel massacre of Thessalonica (390). There is a portrait of the saint on the left side of the principal entrance. The Lombard kings and German emperors formerly caused themselves to be crowned here with the iron crown, which since the time of Frederick Barbarossa has been preserved at Monza (p. 147). The ancient pillar at which they took the coronation oath before being crowned, is still preserved under the lime trees in the piazza.

Interior. On the right and left of the side entrance on the right, frescoes by *Gaudenzio Ferrari*, representing the Bearing of the Cross, the three Maries, and the Descent from the Cross. 2nd Chapel on the right (Cappella della Dame): a kneeling *Statue of St. Marcellina, by *Pucetti*. 6th Chapel on the right: *Legend of St. George, frescoes by *Bernardino Lanzani*. In the entrance to the sacristy is the Cappella S. Satiro with mosaics of the 5th century. 8th Chapel: Madonna with St. John and Jerome, by *Luini*. By the pulpit are a bronze eagle, a figure of St. Ambrose (12th cent.), and an early Christian sarcophagus of the 5th century. The canopy over the high altar, which is adorned with reliefs of the 8th cent., recently gilded, is borne by four columns of porphyry. The high altar still retains its original decoration intact, consisting of reliefs on silver and gold ground (in front), enriched with enamel and gems, executed in the Carlovingian period by *Volfinus*, a German (covered, shown only on payment of 2 fr.). In front of the high altar is the tombstone of Emp. Louis II. (d. 875). The choir contains an ancient episcopal throne. By the high-altar is an *Ecce Homo, al fresco, by *Luini*, under glass. In the Tribuna *Mosaics of the 9th cent., earlier than those of St. Mark's at Venice: Christ in the centre, at the [illegible] At the entrance to the Choir, Christ among the Arches, a fresco by *Bergognone*; opposite, the tombstone of Pepin, son of Charlemagne. The modernized crypt contains the tombs of SS. Ambrose, Protasius, and Gervasius. Adjacent to the left aisle is an unfinished cloister, designed by *Bramante*, and afterwards built over, with columns of bluish-green marble.

A little to the S.E. is situated the spacious *Macello Pubblico* or slaughter-house (Pl. B, 6, 7).

The Via Lanzone (with the *Palazzo Visconti* on the left) leads hence to the Corso di Porta Ticinese, in which we proceed to the right in the direction of the gate. On the left we soon perceive a large ancient *Colonnade (Pl. D, 7) of sixteen Corinthian columns, standing detached from other buildings, the most important relic of the Roman Mediolanum, near which is the entrance to —

*S. Lorenzo (Pl. D, 7), the most ancient church in Milan. Whether the handsome interior once formed the principal hall of the thermæ, or of a palace of Maximian (4th cent.), to which the above-mentioned colonnade belonged, or a very ancient Christian place of worship, like S. Vitale at Ravenna, is uncertain. It was subsequently altered at least three times, the last time by *Martino Bassi* in the 16th century. It is octagonal in form, and covered with a dome. On

the four principal sides are large semicircular apses in two stories, each borne by four columns alternately octagonal and round, and the whole structure is simple and dignified. At the back of the high altar is the Cappella S. Ippolito, containing the tomb of Maria Visconti. — To the right of the church is the *Chapel of St. Aquilinus*, containing mosaics of the 6th and 7th cent. (Christ and the apostles), and an ancient Christian sarcophagus supposed to be that of the founder, the Gothic king Ataulph (411-16). The entrance to the chapel is adorned with an antique *Marble coping.

Farther S. is the *Porta Ticinese*, which was originally intended to commemorate the Battle of Marengo and in 1814 received the inscription 'Pacti Populorum Sospitis'. Adjacent rises the ancient church of **S. Eustorgio** (Pl. D, 6), founded in the 4th cent., reerected in the Gothic style by *Tommaso Lombardi* in 1278, renewed in the bad taste of the 17th cent. by *Richini*, and recently again restored. The façade is modern.

1st Chapel to the right, Mural monument of Giac. Stefano Brivio (d. 1484). 4th Chapel to the right, Monument of Stefano Visconti; 6th Chapel, Monuments of Gaspare Visconti and his wife Agnese (d. 1417). Farther on, on the same side, the *Cappella de' Magi*, containing a relief of 1347 and a late-Romanesque sarcophagus, in which the 'bones of the Magi' were preserved until they were presented to the city of Cologne by Frederick Barbarossa after the conquest of Milan in 1162. By the high-altar are reliefs of the Passion, dating from the 14th century. At the back of the choir is the *Cappella Portinari, with a fine cupola and a charming frieze of angels, by *Michelozzo* (after 1462). It contains the magnificent Gothic Shrine of St. Peter the Martyr by *G. Balduccio of Pisa* (1339); the walls are adorned with frescoes by *Vincenzo Foppa*.

S. Maria presso S. Celso (Pl. E, 6), near the *Porta Lodovica*, possesses a handsome atrium attributed to *Bramante*, and a façade of which the upper part was constructed by *Galeazzo Alessi*. On the right and left of the portal are Adam and Eve by *Stoldo Lorenzi*.

In the Invasion is a picture by *Paris Bordone*. St. Jerome adoring the Child (2nd altar on the right), *Gaudenzio Ferrari*, Baptism of Christ (behind the high altar), *Bergognone*, Madonna adoring the Child, surrounded by John the Baptist, St. Rocho, and the donors of the picture (1st chapel on the left), above it, *Sassoferrato*, Madonna. The 2nd chapel on the left contains a sarcophagus with the relics of St. Celsus. In the sacristy are some fine specimens of goldsmith's work.

Adjacent to this church is *S. Celso*, a Romanesque edifice, partly removed in 1826 and now possessing few remains of the original structure.

The Corso S. Celso (Pl. E, 7, 8) leads back from this point to the interior of the city. To the right in the *Piazza S. Eufemia* is the church of that name (Pl. E, 7), dating from the 5th cent., but entirely modernised. A little to the S. is the church of **S. Paolo**, a richly ornamented and characteristic building of the middle of the 16th century. The architectural decorations not only of the façade but also, and particularly, of the interior, already illustrate the principles of the later baroque style.

The Frescoes are by the brothers *Giulio*, *Antonio* and *Fiorenzo Campi* of Cremona, who, as precursors of the Bolognese school, introduced

eclecticism into painting. At the high-altar, Birth of Christ, by *Ant. Campi* (1580).

Farther towards the N. is situated **S. Alessandro** (Pl. E, 6; in the Via Amedei, to the right), erected in 1602; it is a reduced and in the interior successful copy of St. Peter's at Rome, with two W. towers. It is the most sumptuously decorated church in Milan, but destitute of works of art. High-altar adorned with precious stones. — Adjacent is the **Palazzo Trivulzio**, containing an art-collection in which the most noteworthy objects are a portrait by *Antonello da Messina*, a Madonna by *Mantegna*, and the tomb of Azzo Visconti (d. 1328) from S. Gottardo. The extensive library contains a MS. of *Leonardo da Vinci*.

We return by the Via Lupetta and the Via Torino to the Piazza del Duomo. To the right in the Via Torino is the small church of ***S. Satiro** (Pl. E, 5, 6), founded in the 9th cent., and re-erected by *Bramante* and his pupil *Suardi* in the 15th century. The apparent choir is only painted in perspective. The octagonal *Sacristy with a handsome frieze by *Caradosso Foppa*, halfway up the wall, is also by *Bramante*. At the end of the left transept is a curious little building with a cupola, belonging, like the belfry, to the original structure; it contains a Descent from the Cross, in terracotta, by *Caradosso*.

The church of **S. Giorgio al Palazzo** (Pl. D, 6), in the Via Torino, contains in the 1st chapel on the left, a St. Jerome by *Gaud. Ferrari*, in the 3rd chapel on the left, *Frescoes by *Luini*: above the altar, Entombment and Crowning with thorns; at the sides, Scourging and Ecce Homo, in the dome, Crucifixion. — Farther to the N., in the Piazza S. Marta, is a *Monument* by *Luigi Belli*, erected in 1880 in memory of the Italians who fell at Mentana.

To the S. in the Piazza del Duomo, opposite the cathedral, are the Palazzo Reale and the Archiepiscopal Palace, both already mentioned (p. 124). The Piazza Beccaria (Pl. F, 5), near the Piazza Fontana which adjoins the Pal. Arcivescovile on the E., is adorned with a statue of *Beccaria* (d. 1794; comp. p. 126) by Grandi, erected in 1871. Adjacent is the *Palazzo di Giustizia* (Pl. F, 5), built by Vinc. Seregni; on the portal is a tablet commemorating the Italian patriots committed by the Austrians to the fortress of Spielberg in 1821.

The Via Brolo leads hence to the S. to the *Piazza S. Stefano*, with the simple Renaissance church of that name (Pl. F, 6). The Via dell' Ospedale leads S W. to the Corso di Porta Romana.

The ***Ospedale Maggiore** (Pl. F, 6), a vast and remarkably fine brick structure, half Gothic and half Renaissance in style, begun in 1457 by *Antonio Filarete* of Florence, is one of the largest hospitals in existence, and contains no fewer than nine courts. The extensive principal court, surrounded by arcades, is by *Richini* (17th cent.); the court to the right of it is ascribed to *Bramante*.

side of the canal, is the *Archiepiscopal Seminary* (Pl. F, G, 4), with a fine court by *Giuse. Meda* (16th cent.). In the Via del Senato

which diverges to the left, is the *Permanent Art Exhibition* mentioned at p. 121, with a colossal equestrian statue of Napoleon III., by Barzaghi, in the court. Then is the Corso Venezia, more to the left, Nos. 50-61, the *Pal. Clerici* (Pl. G, 3), completed in 1861, with rich ornamentation in terracotta. Farther on, on the right, is the *Pal. Saporiti* (Pl. G, 3), another modern building, with Ionic columns, and reliefs by Marchesi.

The *Giardini Pubblici (Pl. F, G, 2, 3), between the Porta Venezia and the Porta Nuova, much extended in 1861, and containing fine avenues and several sheets of water, are the favourite promenade of the Milanese, especially on Sunday afternoons. The broad chestnut avenue on the N. side, extending between these two gates, and planted on the old ramparts (*Bastioni*), is a fashionable drive towards sunset. A broad flight of steps ascends to the older part of the gardens, opened in 1785, in the centre of which is the *Salone* (Pl. F, G, 4), a square building containing the new municipal *Museo Artistico* (open daily 1-4, adm. 1 fr., Sundays 20 c.).

Gallery and Room I. Drawings by early and modern masters. — Room II. Works of the Milan school of the 17th cent.; the large town banner of St. Ambrose, coins, chiefly Milanese from the Roman period onwards, fine medals. — Rooms III and IV. Modern paintings, bust of Manzoni by *Strazza*. — Room V. Ceramic collection, old and modern Faïences, porcelain, glass, wood carvings, woven fabrics. — Room VI. Old paintings. To the left miniatures and small Dutch pictures. Then *52. *Paul Potter*, two pigs; 55. *A. van Dyck*, Henrietta Maria, consort of Charles I. of England; 67. *P. Neefs*, Interior of a Gothic church; 81, 82. *Zucarelli*, River scenes; *85. *Lor. Lotto*, Portrait of a youth; 90. *Lattanzio Pordenone*, Portrait of a woman; *95. *Antonello da Messina*, Portrait; 108. *Carpaccio* (in *Lotto's* manner), Lot and his daughters; 122. *Andrea Schiavone*, Venus on a dolphin; 134-137. *Bellotto*, Landscapes; 162. *Procaccini*, St. Gregory carried up by angels on clouds; *210. *Foppa*, Madonna; *216. *Caravaggio*, Madonna with the Child and the youthful St. John (an early work). — Room VII. To the right, *Borgognone*, large altar-piece, Madonna between SS. Sebastian and Jerome; *Bazzi (Sodoma)*, Madonna; *Gian Petrino*, St. Mary Magdalene. On the opposite wall are remains of frescoes of the Milanese school of the 16th century. — Room VIII. Modern pictures (unimportant).

The Nuovo Giardino Pubblico, between the Via Palestro and Via Manin, is adorned with a statue of the Milanese poet *Carlo Porta* and an *Italia* by Puttinati. — In the Piazza Cavour, outside the S.W. entrance, rises a bronze statue of *Cavour* by Tabacchi on a lofty pedestal of granite; the figure of Clio in front is by Tantardini (1865). — The *Villa Reale* (Pl. G, 3), a plain modern building in the Via Palestro, contains a few works of art.

In the Via Manin, to the W., is the **Museo Civico** (Pl. F, 2; admission on Tues., Wed., and Sat., 11-3 o'clock, ½ fr.; on Thurs. gratis), containing natural history collections: on the 1st floor palæontology and ethnography (also a phrenological collection); on the 2nd floor zoology, comprising one of the finest collections of reptiles in Europe, founded by Jan (d. 1866). At the entrance are busts of *Jan* and *Cristofoni*, former directors. — Opposite stands the *Palazzo Melzi*, containing a few paintings by Cesare da Sesto, etc.

Museo Archeologico formerly in the Brera (p. 130-131)
Municipal Museum - (N.E., Rooms I.-VII.)
Modern Gallery

At the N.W. angle of the city lies the spacious Piazza d'Armi (Pl. B, C, 3), or drilling-ground, 783 yds. long and 748 yds. wide, with the *Castello, once the seat of the Visconti and the Sforza, and ~~now a barrack~~. The corner-towers and part of the walls connecting them on the S.W. side are the sole remains of the original building. On the N.E. side of the piazza is the **Arena** (Pl. C, 2), a kind of circus for races, etc., which was constructed under Napoleon I., and can accommodate 30,000 spectators (fee 1/2 fr.).

Opposite the castle, on the N.W side of the Piazza is the ***Arco del Sempione** (Pl. B, 2; ascent 50 c.), a triumphal arch in the Roman style constructed entirely of white marble from designs by *L. Cagnola*, begun in 1804 by Napoleon as a termination to the Simplon route (p. 25), and completed by the Emp. Francis in 1838. Most of the sculptures are by *Pompeo Marchesi*.

To the N.W. of the city (comp. Pl. C, D, 1) lies the new ***Cemetery** *(Cimitero Monumentale)*, designed by *C. Macciachini*, 50 acres in area, enclosed by colonnades, and one of the finest 'campi santi' in Italy. The numerous and handsome monuments, among which those of the *Sonzogno*, *Turati*, *Brambilla*, and *Cicogna* families deserve special mention, form an admirable museum of modern Milanese sculpture. In the last section is situated the *'Tempio di Cremazione'*, for the burning of dead bodies, presented to the town in 1876 by Mr. Albert Keller, a Swiss resident (custodian 50 c.). Fine view of the Alps.

20. From Milan to Como and Lecco.

A. From Milan to Como by Saronno.

28 1/2 M. **Railway** (Ferrovie del Ticino) in 2-2 1/4 hrs. (fares 3 fr. 75, 2 fr. 40, 1 fr. 90 c.; return [andata e ritorno], 5 fr. 75, 3 fr. 70, 3 fr. 10 c.). — The cars start from the Stazione Erba, Foro Bonaparte (Pl. C, 4).

As far as (3 M.) *Bovisa* our line is the same as that to Erba (p. 143). — 5 M. *Novate;* 6 M. *Bollate;* 9 1/2 M. *Garbagnate;* 11 M. *Caronno*.

13 1/2 M. **Saronno** *(Albergo Madonna)*, a large village on the *Lura*, with 7246 inhab., known in Italy for its excellent gingerbread (amaretti). — A quadruple avenue of plane-trees leads W. from the station to the *Santuario della Beata Vergine, a celebrated pilgrimage-church, built at different times between the end of the 15th and the end of the 17th cent., chiefly in a pompous baroque style. It contains a series of admirable frescoes.

The paintings in the interior of the dome represent a concert of angels, and are by *Gaudenzio Ferrari*. Round the drum are several wooden statues by *Andrea Fusina Milanese*. The frescoes immediately below the drum are by *Lanini*, those in the next section by *Cesare da Sesto* and *Bernard. Luini* (SS. Rochus and Sebastian). The remaining frescoes are all by Luini, who, as the story goes, sought an asylum in the sanctuary of Saronno after killing a man in self-defence, and had to work at the bidding of the monks. In the passage leading to the choir are depic-

the Marriage of the Virgin and Christ among the doctors; in the choir itself, the Adoration of the Magi and the Presentation in the Temple. Above, in the panels and lunettes, are Sibyls, Evangelists, and Church Fathers. A small apse built out from the choir contains paintings of *S. Apollonia to the right, and *S. Catharine to the left, each with an angel.

From Saronno to Varese, see p. 180.

We proceed thence by steam tramway. 19 M. *Lomazzo*; 21 M. *Cadorago*, 23 M. *Fino*, 27½ M. *Camerlata*, at the foot of a mountain-cone, bearing the ruined *Castello Baradello*, once a residence of Frederick Barbarossa (p. 142). — 28½ M. *Como*. The train stops first at Porta del Torre (p. 142), and then goes on to the bank of the lake.

B. From Milan to Como and Lecco by Monza.

From Milan to Como, 29½ M., railway in 1¼-1¾ hr (fares 5 fr. 65, 3 fr 80, 2 fr 75 c; express, 6 fr., 4 fr 55 c). Through tickets may be obtained at the railway station of Milan for Como, Tremezzina, Cadenabbia, Bellagio, Menaggio, and Colico. — From Milan to Lecco, 32 M., railway in 1¾-2 hrs (fares 5 fr. 85, 4 fr. 10, 2 fr 95 c).

The line traverses a fertile plain, luxuriantly clothed with vineyards, mulberry-plantations, and fields of maize, and intersected by innumerable canals and cuttings for purposes of irrigation. 4½ M. *Sesto-S. Giovanni*.

8 M. **Monza** (*Falcone*, *Alb. del Castello*, near the station) is a town with 15,500 (incl. suburbs 28,000) inhabitants. Leaving the station and following the Via Italia to the right, we pass the church of *S. Maria in Istrada* (2nd on the right), with a Gothic brick façade of 1327, and soon reach the *Cathedral, the chief object of interest. It was erected in the 14th cent. in the Lombard Gothic style by *Marco di Campione* on the site of a church founded in 595 by the Lombard queen Theodolinda, and contains double aisles and transept, flanked with chapels on both sides. Above the portal is a very curious relief representing Queen Theodolinda amid her treasures; below, the Baptism of Christ.

Interior. In the left transept is the plain sarcophagus of Queen Theodolinda; in the R. transept reliefs of the 13th cent., supposed to represent the coronation of Emp. Otho III., or that of Henry III. — In a casket forming the centre of a richly-decorated cross over the altar, to the right of the choir, is preserved the celebrated Iron Crown, with which 34 Lombard kings were crowned. This venerable relic was last used at the coronation of the Emp. Charles V., of Napoleon in 1805, and of Emp. Ferdinand I. in 1838. It consists of a broad hoop of gold adorned with precious stones, round the interior of which is a thin strip of iron, said to have been made from a nail of the true Cross brought by the empress Helena from Palestine. In 1859 it was carried off by the Austrians, but after the peace of 1866 was restored to its former repository. (Fee for seeing the crown, 5 fr.) — The *Treasury (fee 5 fr. for any number of visitors) contains several objects of historical interest: a hen with seven chickens in gold, representing Lombardy and its seven provinces, executed by order of Queen Theodolinda; the queen's crown, fan, and comb; two silver loaves, presented by Napoleon I. after his coronation; the cross which was placed on the breast of the Lombard kings at the moment of their coronation; a richly adorned book-cover with an inscription of Theodolinda; reliquary, cross, and missale of Berengarius; goblet of sapphire, with a stem of Gothic workmanship, Gothic goblet of Gian Galeazzo Visconti; fine treble of the 4-6th cent.; Gothic carvings in ivory; 'ampulles' from

(many with S. Apponolio, St. Protus, etc.). At the sides of the main

entrance are statues of the elder and the younger Pliny, erected in 1498.

Interior. The gaudy vaulting, restored in 1888 at a cost of 600,000 fr., destroys the effect of the fine proportions, which resemble those of the Certosa near Pavia (p. 179). The windows of the portal contain good modern stained glass, representing the history of S. Abbondio, there are others to the right of the entrance and in the choir. — To the right of the entrance is the monument of *Cardinal Tolomeo Gallio*, a benefactor of the town, erected in 1581. Farther on, to the right, 3rd *Altar, di S. Abbondio, with handsome wood-carving, and scenes from the life of the saint, adjoining the *Adoration of the Magi, by *Bern. Luini*, and the Flight into Egypt, by *Gaud. Ferrari*. Over the altar of St. Jerome a *Madonna by *B. Luini*. In the N. Transept the Altare del Crocefisso of 1498, with a fine statue of St. Sebastian. In the Choir the Apostles, by *Pompeo Marchesi*. The Sacristy contains pictures by *Guido Reni*, *Paolo Veronese*, etc. In the Left Aisle, the altar of the Mater Dolorosa with an Entombment by *Tommaso Redoni* (1695). At the Altare di S. Giuseppe *G. Ferrari*, Nuptials of the Virgin, in style resembling Raphael; *B. Luini*, Nativity; St. Joseph, a statue by *P. Marchesi*, and a bas-relief below, the last work of this master; at the entrance the busts of Pope Innocent XI. (Odescalchi) and Carlo Ravelli, bishop of Como.

Adjoining the church is the *Town Hall (Broletto)*, constructed of alternate courses of different-coloured stones, and completed in 1215. Behind the cathedral is the *Theatre*, erected in 1813. In the Corso Vittorio Emanuele which runs S. from the cathedral, is the rear of the church of *S. Fedele*, with a fine semicircular apse. The chief façade of the church, in the Piazza del Mercato, is as little worthy of attention as the completely spoiled interior. The *Porta del Torre*, a massive five-storied structure, is also worthy of note.

On the promenade outside the town is the church *Del Crocefisso*, richly decorated with marble and gold, of the 17th cent.; 1/4 hr. farther, to the left, on the slope of the mountain, is the fine old *Basilica S. Abbondio*, a Lombard structure of the 8th cent., afterwards frequently altered. Beneath it the remains of a church of the 5th cent. have been found. — The *Castello Baradello* (p. 140), reached by a tolerable footpath in 1 1/2 hr., is an excellent point of view.

Excursions. On the E. bank a beautiful new road leads along the hill-side, high above the lake, affording a variety of charming views, to (5 M.) *Torno* (p. 147). — High above Como, to the N. E., lies the village of *Brunate* (2625 ft.), the home of itinerant barometer-vendors, enjoying a beautiful view towards the W., as far as Monte Rosa. It is reached in 1 1/2 hr. by a zigzag-road to the N. of the suburb of Borgo S. Agostino.

From Como to Lugano, see p. 153; *to Varese*, see p. 161.

The railway from Monza to Lecco skirts the S.E. slopes of the beautiful range of hills of the *Brianza* (p. 143), studded with numerous villas of the wealthy Milanese. — 12 1/2 M. *Arcore*, 15 1/2 M. *Usmate* (omnibus in 3/4 hr. to Montiscelli, p. 141). — From (19 M.) *Carnasco-Merate* a pleasant excursion may be taken to the lofty *Montevecchia*, situated towards the N.W. (1 1/2 hr.; the church of Montevecchia commands an excellent view of the Lombard plain, Milan, Cremona, Novara, and part of the Brianza, etc.; good wine,

but a poor inn; pleasant return-route by Missaglia, with a guide, 1¼ hr.; thence by carriage to Merate; fine views). The village of *Merate* (Albergo del Sole), situated 1 M. from the station, was formerly fortified; pretty villas. — 21 M. *Olgiate-Molgora*; then a tunnel, beyond which a pleasing view of the valley of the *Adda* is obtained to the right. The train descends, crosses the river by an iron bridge, and joins the Lecco and Bergamo line at (27½ M.) *Calolzio*. — 29 M. *Maggianico*.

32 M. **Lecco.** *Croce di Malta; *Albergo d'Italia, both in the Italian style; Leon d'Oro; Hôt. Deux Tours. — Omn. between the station and the pier 50 c.

Lecco is an industrial town with 8042 inhab. and silk, cotton, and iron manufactories, at the S. end of the *Lake of Lecco* or E. arm of the Lake of Como (p. 149), from which the *Adda* here emerges. A statue of *Garibaldi*, by Confalonieri, was unveiled in the piazza in 1884. Pleasant walks, admirably described in Manzoni's 'I Promessi Sposi', to the hill of *S. Gerolamo*, with a pilgrimage-church and a ruined castle (¾ hr.), and to the convent on *Monte Baro* (2 hrs., via Pescate; view of the Brianza). The *Ponte Grande*, a stone bridge of ten arches, constructed in 1335 by Azzone Visconti, and furnished with fortified towers at the extremities, leads S. from Lecco to *Pescate*, where the road divides: the right branch, passing the village of *Malgrate* to the W. of Lecco, to Como (p. 141), the left branch southwards to Milan. N. of Malgrate is the promontory of *S. Dionigio*.

A little below Lecco the Adda again expands into the *Lago di Garlate*, and further down, into the small *Lago di Olginate*. A navigable canal connects *Trezzo* with Milan. — From *Lecco to Bergamo*, 20½ M., railway in 1¼ hr. (fares 3 fr. 75, 2 fr. 65, 1 fr. 90 c.), see p. 182.

21. From Milan to Bellagio. The Brianza.

Railway from Milan to (27 M.) *Incino-Erba* (station, Pl. C, 4) in 1½-1¾ hr. (fares 4 fr. 25, 2 fr. 50, 1 fr. 55 c.; return-tickets 6 fr. 80, 4 fr., 2 fr. 80 c.). — High road from Erba to Bellagio.

Brianza is the name of the undulating, grassy, partially wooded, and extremely fertile tract, 12 M. in length, 6 M. in breadth, extending between the *Seveso* and the *Adda*, and stretching to the N. to the triangular peninsula which divides the Como and Lecco lakes. The soil is very fertile, and the whole district studded with villas peeping out from vines, orchards, and mulberry plantations. In the centre are several small lakes (*Lago d'Annone*, *Pusiano*, *Alserio*, *Segrino*, and *Montorfano*).

The Railway from Milan to Incino-Erba traverses a well-cultivated and well-watered plain. As far as (2½ M.) *Bovisa* it coincides with the line to Saronno (p. 139). 4½ M. *Affori*; 5 M. *Brusuano*; 5½ M. *Cormanno*. The train now crosses the small *Seveso*. 6 M. *Cusano*; 7½ M. *Paderno*; 9 M. *Palazzolo*. Beyond (10 M.) *Varedo* the train again crosses the Seveso and reaches

(11 M.) *Bovisio.* 12 M. *Cesano-Maderno.* From (14 M.) *Seveso-S. Pietro* a branch-line diverges to (1¼ M.) *Camnago* (p. 141), a station on the Monza-Como railway, which our line crosses near (15 M.) *Meda.* 16 M. *Cabiate*, 17½ M. *Mariano.* Near (18½ M.) *Carugo-Olgiasca* the country becomes hilly. 20 M. *Arosio*, pleasantly situated amid vine-clad hills, some of which are crowned with villages and country-houses. 21 M. *Inverigo*, a pretty village, in the valley of the *Lambro*. On an eminence rises the **Rotonda*, one of the finest villas in the Brianza, with a park and admirably-kept garden, and commanding an extensive view. The *Villa Crivelli* is famous for its cypresses. The train now ascends the valley of the Lambro. Beyond (23 M.) *Lambrugo*, the *Lago d'Alserio* is passed on the left and the *Lago di Pusiano* on the right. At (25½ M.) *Ponte Nuovo* the train enters the charming plain of Erba (*Piano d'Erba*).

27 M. *Incino-Erba*, the station for the village of Incino and the small town of Erba. *Incino*, the ancient *Licinioforum*, contains a lofty Lombard campanile. **Erba** (1020 ft., *Albergo*) lies a little to the N., on the road from Como to Lecco, which here traverses the fertile and terraced slopes of a small hill. It contains several handsome villas, among which is the *Villa Amalia*, on the N.W. side, commanding a charming view of the Brianza.

From Erba to Como, about 7½ M. The road at first traverses the Piano d'Erba (see above) for a short distance, and then begins to ascend. Near *Albese* a striking retrospect is obtained of the plain and the lakes of Alserio, Pusiano, and Annone, commanded on the E. by the *Corni di Canzo* (4512 ft.) and the *Resegone di Lecco* (6101 ft.). Beyond *Cassano* is a curious leaning campanile. Farther on, to the S. of the road, is the sharp ridge of *Montorfano* near a small lake. The church of *Camnago*, a village to the N., contains the tomb of Volta (p. 141). — The view of the Lake of Como is concealed by the beautifully wooded *Monte S. Maurizio*, till the end of the route. The road now descends gently and enters Como by the Porta Milanese. Como, see p. 141.

From Erba to Lecco, about 9½ M. Soon after leaving Erba the the road crosses the *Lambro*, which is here conducted by an artificial channel to the Lago di Pusiano. *Pusiano* on the N. bank of the *Lago di Pusiano* is next reached, and then *Pusiano* itself. To the N. a beautiful glimpse of the *Valle Assina* (see below) and the Corni di Canzo, and, to the S., of the Brianza. Near *Civate* is the double *Lago d'Annone* (E. rises the Resegone di Lecco), connected by the *Bitorto*, which the road follows, with the Lake of Lecco. The latter is reached at *Malgrate*, on the W. bank, a place with numerous silk factories. Opposite to it lies *Lecco* (see p. 143).

From Erba to Bellagio, about 15 M., a highly interesting excursion. — We at first follow the road to Lecco (see above) which before reaching the Lambro crosses the road from *Sorgno* (p. 141) to Bellagio. The latter leads to the N., following the course of the Lambro. It soon enters a mountainous district, and the scenery becomes more attractive. *Canzo*, possessing considerable silk-factories (*filatoje*), rises picturesquely on the slope of the hill.

4 M. **Canzo** (*Croce di Malta*, the first house on the left; a pleasant liqueur, called *Vesperino*, is manufactured at Canzo) is almost contiguous to *Asso*, numbering together 3200 inhabitants. At the entrance of Asso is a large silk-manufactory (*Casa Verga*).

The road now gradually ascends for a considerable distance in the picturesque valley of the *Lambro*, the VALL' ASSINA, the slopes of which are well wooded; it passes through several villages, (2 M.) *Lasnigo*, (2 M.) *Barni*, and *Magreglio*, where the ascent becomes more rapid, first view of both arms of the Lake of Como from the eminence near the (1 M.) *Chapel*.

Delightful *Survey of the entire E. arm to Lecco and far beyond, from the back of the first church of (1¼ M.) **Civenna**, with its graceful tower. The road now runs for 2 M. along the shady brow of the mountain, which extends into the lake at Bellagio; beyond the chapel the following striking views are obtained: the W. arm of the lake (of Como), the Tremezzina with the Villa Carlotta and Cadenabbia, the E. arm (Lake of Lecco), a large portion of the road on the E. bank, the entire lake from the promontory of Bellagio to Domaso (p. 151), and the rising ground with the Serbelloni park.

The road winds downwards for about 3 M., passing the *Villa Giulia* (p. 149) on the right, and, ½ M. from Bellagio, the churchyard of that place, containing the monument of the painter *Carlo Bellosio*, several of whose pictures are to be seen at Bellagio. From Civenna to the hotels at *Bellagio* on the lake (p. 148) 2 hrs. walk.

A longer route, which will reward the pedestrian, is by the **Monte S. Primo** (5586 ft.). Ascent from Canzo with a guide in 4-5 hrs., descent to Bellagio 5 hrs. (fatiguing, over debris). Magnificent panorama from the summit, comprising the Brianza as far as Milan, and the Lake of Como to the N. as far as the Alps from Monte Rosa to the Spluegen.

22. Lake of Como.

Plan of Excursion. The most beautiful point on the Lake of Como is Bellagio (p. 148), which is admirably situated for a stay of several days and for short excursions. — The Lakes of Como and Lugano (p. 156) and the Lago Maggiore (R. 25) may be visited from Milan most expeditiously as follows: train or tramway in 1¾-2 hrs. to *Como* (Cathedral); proceed by steamboat in the afternoon in 1½ hr. to *Cadenabbia* or *Bellagio*, and spend the night there. In the evening and next morning visit Villa Carlotta, Serbelloni, and Melzi; by steamboat in ¼ hr., or by rowing-boat, to *Menaggio*, thence by railway in 1 hr. to *Porlezza*, in time for the steamboat which starts for *Lugano* (p. 154), arriving early enough to leave time for the ascent of Monte S. Salvatore. From Lugano by steamboat in the morning in 1¾ hr. to *Ponte Tresa* and thence by railway in 1 hr. to *Luino*; steamboat from Luino in 1½ hr. to the *Borromean Islands*, thence in 1 hr. to *Arona*. Railway from Arona to Milan, see p. 102. Taken in a reverse direction this excursion is even more to be recommended, as Bellagio, which is the great point of attraction, terminates it. The CIRCULAR TOUR TICKETS (see p. xvii) issued for this excursion are economical and convenient.

Steamboat thrice daily from Como to Colico in 4¼-5½ hrs. (fares 4 fr. 70, 2 fr. 80 c.); twice daily from Como to Lecco in 3½ hrs.; once daily from Lecco to Colico in 3¾ hrs. Stations between Como and Colico: *Cernobbio* (pier), *Moltrasio* (pier), *Torno*, *Carate* (pier), *Pulzano*, *Pognana*, *Torriggia*, *Nesso*, *Argegno* (pier), *Sala*, *Campo & Laveno*, *Lenno*, *Azzano*, *Tremezzo e S. Giovanni* (pier), *Cadenabbia* (pier), *Bellagio* (pier), *Menaggio* (pier), *Varenna* (pier), *Gittana & Regatado*, *Bellano* (pier), *Rezzonico*, *Dervio*, *Cremia*, *Musso*, *Dongo*, *Gravedona* (pier), *Domaso*, *Colico*; tickets (gratis)

for the ferryboats attached to the steamboat-tickets. Between CADENABBIA, or MENAGGIO, and BELLAGIO, the steamboat is the cheapest conveyance, especially for single travellers. Those who embark at intermediate stations between Como and Colico must procure a ticket at the pier; otherwise they are liable to be charged for the whole distance from Como or Colico.

Tickets are issued on board the steamers for the Como and Milan railway and for the corresponding diligences, which give the passenger the advantage, e.g. on arriving at Colico, of having the first claim to seats. The mails are carried by handsome *Saloon Steamers*, with good restaurants.

Rowing-boats (*barca*). First hour 1½ fr. for each rower, 3 fr. for two, and 4½ fr. for three, each additional hour 1 fr. each rower. From Bellagio to Cadenabbia and back (or vice-versâ) 3, with 2 rowers 4 fr.; Bellagio-Tremezzo 2 fr. 50 c.; Bellagio-Menaggio and back 4 fr.; Bellagio-Varenna and back 4 fr.; Bellagio, Villa Melzi, Villa Carlotta, and back, two rowers, 8 fr. — One rower suffices, unless the traveller is pressed for time; a second may be dismissed with the words 'basta uno!' When travellers are not numerous, the boatmen readily reduce their demands. In addition to the fare, it is usual to give a 'buonamano' of ½ fr. or 1 fr. according to the length of the excursion.

The **Lake of Como** (699 ft.), Italian *Lago di Como* or *Il Lario*, the *Lacus Larius* of the Romans, is extolled by Virgil (Georg. ii. 159), and is in the estimation of many the most beautiful lake in N. Italy. Length from Como to the N. extremity 30 M.; greatest width between Menaggio and Varenna nearly 2½ M.; greatest depth 1929 ft.

Numerous gay villas of the Milanese aristocracy, surrounded by luxuriant gardens and vineyards, are scattered along the banks of the lake. In the forests above, the brilliant green of the chestnut and walnut contrasts strongly with the greyish tint of the olive, which to the unaccustomed eye bears a strong resemblance to the willow. The mountains rise to a height of 7000 ft. The scenery of the lake, as seen from the deck of the steamboat, though on a far grander scale, faintly resembles that of the Rhine, the banks on both sides being perfectly distinguishable by the traveller. At Bellagio (p. 148) the lake divides into two branches, called respectively the Lakes of *Como* (W.) and *Lecco* (E.). The *Adda* enters at the upper extremity and makes its egress near Lecco. The W. arm has no outlet. — The industrious inhabitants of the banks of the lake are much occupied in the production and manufacture of silk. — The lake abounds in fish, and trout of 20 lbs. weight are occasionally captured. The 'Agoni' are small, but palatable.

The prospect from the quay at Como is limited, but as soon as the steamer has passed the first promontory on the E. the beauty of the lake is disclosed to view.

Lake of Como.

W. Bank.

Borgo Vico, the N.W. suburb of Como, with the large *Villa Raimondi* at the N. end belonging to the duke of Visconti-Modrone.

Villa Tavernola, beyond the mouth of the *Breggia*. *Villa Cima*, in a beautiful park.

Cernobbio. — GRAND HÔTEL VILLA D'ESTE, first class, 'pens.' 9-

E. Bank.

Borgo S. Agostino, the N.E. suburb of Como. A new road has been constructed along the lake (comp. p. 142). Numerous wine-cellars. On the hill above is the village of *Brunate* (p. 142), commanding a fine view.

Beyond the promontory (with the *Villa Cernaggia*) we obtain a view of **Blevio**, with its numerous

W. Bank.

fare, now occupied by a small church. *Monte Legnone*, and *Monte Legnoncino* (p. 151) are distinctly visible towards the N.E.

Campo lies in a bay formed by the promontory of *Lavedo*, which here projects far into the lake. On its extremity glitters the *Villa Balbianello*, with its colonnade, the property of Count Arcomati.

Lenno, with several villas.

Tremezzo. — *Hôtel du Lac, *Ala Bellone, both cheaper than the large hotels in Cadenabbia and Bellagio.

Tremezzo, practically forming with Cadenabbia one place including the Villa Carlotta (see below), is situated in the *Tremezzina*, a beautiful district justly called the garden of Lombardy.

Interesting excursion (there and back, 3-4 hrs.) by *Lenno* to **S. Maria del Soccorso*, a pilgrimage church with beautiful view (the sacristan sells refreshments); return by *Mezzegra*.

Cadenabbia. —*Bellevue, *Britannia, both of the first class like the hotels at Bellagio, with café-restaurant; *Belle-Ile; Pension & Restaurant Cadenabbia, 7-8 fr. a day; *Café Lavezzari*.

Cadenabbia is an unimportant place halfway between Como and Cólico. In the vicinity (S. W.), in a garden sloping down to the lake, stands the celebrated ***Villa Carlotta**, or *Sommariva*, from the Count of that name to whom it formerly belonged. In 1843 it came into the possession of Princess Albert of Prussia, from whose daughter *Charlotte* (d. 1855) it derives its present appellation. The widower of the latter, Duke George of Saxe-Meiningen, is the present proprietor. Visitors

E. Bank.

Villa Poldi, bearing the family name of the Gonzagas, contains the mausoleum of the last of the race, in the form of a round Romanesque temple. Fine view.

Villa Melzi, erected by *Albertolli* in 1810-15, for *Count Melzi d'Erile*, who was vice-president of the Italian Republic in 1802, and was made Duke of Lodi by Napoleon in 1807. It now belongs to his grandson the Duca di Melzi, and is not open to the public.

The *Garden (adm. on Thurs. and Sat.; cards, 1 fr., entrance at the side, beside the chapel) exhibits all the luxuriance and fragrance of southern vegetation (magnificent magnolias, camellias, cedars, Chinese pines, gigantic aloes, etc.). The Chapel contains monuments in marble to the two former proprietors, and to the mother of the present duke, by *Nani*. In another part of the garden, Dante and Beatrice, by *Comoli*, colossal bust of Madame Letitia, mother of Napoleon I., and the empress Josephine, by *Canova*.

The Villa Melzi is ½ M. S. of Bellagio.

Bellagio. — *Grand Hôtel Bellagio, and *Grande Bretagne, both well fitted up, and the property of companies, beautifully situated on the lake, with corresponding charges; *Grand Hôtel & Pension Villa Serbelloni, on the hill in the beautiful park mentioned at p. 149, commanding a fine view, a dépendance of the Grande Bretagne, with the same charges, but inferior in comfort; *Gerazzini, also beautifully situated on the lake, R. from 3, B. 1½, 'pension' according to agreement even for a few days, 7-11 fr. — Of less pretension: *Hôtel & Pension Florence, with good restaurant, R. & A. 7½, 'pens.' with R. 7½ fr.; *Hôtel & Pension Suisse; Albergo dei Vapori, all on the lake.

Olive-wood carving at *Giordani's*, between the Grande Bretagne and Genazzini hotels.

Boating Boats, see p. 146.

W. Bank.

ring at the entrance to the garden and ascend the broad flight of steps (accessible from 8 to 5; cards of adm. 1 fr.).

Interior. The Marble Hall contains a frieze decorated with celebrated **Reliefs by *Thorvaldsen*, representing the Triumph of Alexander (for which a sum of nearly 375,000 fr. was once paid by Count Sommariva); also several statues by *Canova* (Cupid and Psyche, Magdalene, Palamedes, Venus); Paris by *Pontano*, bust of Count Sommariva; Mars and Venus, by *Acquisti*, Cupid giving water to pigeons, by *Bienaimé*, etc. The Billiard Room contains casts, and a small frieze in marble on the chimney-piece representing a Bacchanalian procession, said to be an early work of Thorvaldsen. — In the Garden Saloon several modern pictures (*Hayez*, Romeo and Juliet; *Lordon*, Athalie), and a marble relief of Napoleon when consul, by *Lazzarini*.

The *Garden, which stretches to the S. to Tremezzo, and to the N. towards the Hôtel de Bellevue, contains the most luxuriant vegetation; on the S. side of the Villa is a splendid magnolia; pleasant view towards Bellagio.

Behind the 'Milan' hotel rises *Il Sasso S. Martino*, a rock on which stands the *Madonna di S. Martino*, a small church, commanding a beautiful view; ascent 1½ hr., path destroyed by torrents at places.

The *Monte Cetanga* or *Crocione*, a more lofty mountain to the W., commands a striking view of the Monte Rosa chain, the Bernese Alps and Mont Blanc, the lakes and the plain of Lombardy (a fatiguing ascent of 6-7 hrs.; guide 5 fr.; in order to avoid the heat the traveller should start at 2 or 3 a.m.).

E. Bank.

Bellagio (706 ft.), a small town with 3235 inhab., at the W. base of the promontory which separates the Lake of Como from the Lake of Lecco, is perhaps the most delightful point among the lakes of Upper Italy. The church of *S. Giovanni* has an altar-piece (Christ enthroned, with saints and the donors) by Gaud. Ferrari.

Higher up stands the *Villa Serbelloni (now *Hôtel and Pension*, see above), the park of which commands an exquisite View (admission for those not residing in the hotel 1 fr.). The path ascends by the Hôtel Genazzini and reaches the top in 25 minutes. Charming glimpses of Varenna, Villa Balbianello, Carlotta, etc. Beautiful flowers and plants in the garden of the hotel, and a grove of palm-trees.

The belvedere of the *Villa Belmonte*, the property of an Englishman, commands another fine view (admission ½ fr.).

A little to the S., in the direction of the Lake of Lecco, is the **Villa Giulia*, the property of Count Blome (visitors admitted to the magnificent gardens, gratuity ½-1 fr.). — Excursion to the *Monte S. Primo*, an ascent of 4 hrs., see p. 145.

Here, at the *Punta di Bellagio*, the S.W. and S.E. arms of the lake unite. The latter, the **Lago di Lecco**, though inferior to the other in picturesqueness and luxuriance of vegetation, presents grander mountain scenery. The E. bank is skirted by a road constructed in 1832 in continuation of the Stelvio road (p. 151), and carried along the rocks at places with the aid of tunnels and em-

bankments. Steamers ply on the lake twice a day from (Como) Bellagio to Lecco and back, and once a day from Colico to Lecco and back (comp. p. 145). The steamboat-stations are *Lierna*, *Vassena*, *Onno*, *Mandello*, and *Lecco* (p. 143).

On the chief arm of the Lake of Como, as we proceed towards Colico, the first steamboat-stations are Menaggio and Varenna.

W. Bank.

Menaggio. — *Grand Hôtel Victoria, well managed and moderate (English Church Service); *Hôt. Menaggio, both beautifully situated; Corona, moderate.

Menaggio (1300 inhab.), with an extensive silk manufactory, to which visitors are admitted, is the terminus of a branch line from Porlezza, by which travellers to Lugano continue their journey (comp. p. 159). On the lake, S. of the village', is the handsome *Villa Mylius*.

On an eminence (1/2 hr.), near the church of *Loveno* (*Inn), stands the **Villa Vigoni**, formerly *Mylius*, commanding a magnificent *View of Bellagio, Menaggio, and of the three arms of the lake. The garden-saloon contains two admirable reliefs by *Thorvaldsen* (Nemesis) and *Marchesi*

The steamer next passes a wild, yellowish-brown cliff, *Il Sasso Rancio* ('the orange-rock'), which is traversed by a dangerous footpath. This route was undertaken in 1799 by the Russians under General Bellegarde, on which occasion many lives were lost.

S. Abbondio is the next village.

Rezzonico with *Villa Litta*, and the picturesque ruins of a fortress of the 13th century.

Cremia with the handsome church of *S. Michele* (altar-piece *St. Michael, by Paolo Veronese), then *Pianello*.

E. Bank.

Varenna (**Albergo Reale; Hôtel Marcioni*), is charmingly situated on a promontory, surrounded by gardens (Isimbardi, Lelia, Venini), at the mouth of the *Val d'Esino*, commanded by the lofty ruins of the *Torre di Vezio*, with a small village and a beautiful view. In the vicinity, especially towards the N., some remarkable galleries have been hewn in the rock for the passage of the Stelvio road. Most of the marble quarried in the neighbourhood is cut and polished in the town.

About 3/4 M. to the S. of Varenna the *Fiume Latte* ('milk brook', from its colour) is precipitated in several leaps from a height of 1000 ft., forming an imposing cascade in spring, but generally dried up at other seasons

Gittana is the station for the hydropathic establishment of *Regoledo*, situated 500 ft. above the lake.

Bellano (*Roma*), with 3000 inhab. and considerable factories, lies at the base of *Monte Grigna* (7254 ft.), at the mouth of the *Val Sassina*, which is traversed by a bridlepath to *Taceno* (thence road to Lecco via *Introbbio*). The *Pioverna* forms a waterfall (197 ft.) before reaching the lake (*Orrido di Bellano*; 50 c.). A monument to *Tom. Grossi*, the poet, who was born

of Como.

W. 1

On rocks ris
above *Musso*
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Musso, the re
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Gravedona (1
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ally *Gera*.

FROM COLICO
twice daily in 3
to COMO (R. 5) i

FROM COLICO
3 fr. 25, 2 fr. 10 c
(to Tirano, sever
The *Val Telli*
as far as Sondrio
and since 1859 ha
the *Adda*, the in
make the lower part of the valley marshy and unhealthy. An aromatic
red wine is yielded by the vines on the slopes of the valley.

6 M. *Delebio* — 8 M. *Cato Fromm*, the latter place lying at the base of the mountains beyond the Adda. 10 M. *Morbegno* (*Aquila d'Italia*, *Corona*), with 3300 inhab., is noted for the silk culture and has a church of the 15th cent. with a fine good picture. 11 M. *Talamona*. The line then crosses the Adda, here joined by the *Masino* and skirts the base of the mountains to the north. 13 M. *Ardenno-Masino*. 15½ M. *S. Pietro-Berbenno*. 17½ M. *Castione*. Farther on the train skirts the hill of *Sassella*, noted for its wine and crowned with a church to

20½ M. **Sondrio** (1140 ft.; **Posta*, *Maddalena*), with 6300 inhab., the capital of the Val Tellina, situated on the *Mairo*, an impetuous torrent, at the mouth of the picturesque *Val Malenco*. A large building outside the town, once a monastery, is now private property. The old residence of the bailiffs is now a barracks.

Beyond Sondrio the churches of *Montagna* and *Faedalasca* rise on the left. Between *S. Giacomo* and *Presondo* almost halfway up the N. slope of the valley rises the ancient watch-tower of *Teglio*, which gives its name to the valley, *Val Teglina*. At *Tresenda* the road over the *Passo d'Aprica* diverges to the right (R. 23). The road next crosses the *Poschiavino*, which descends from the Bernina glaciers, and soon reaches **Madonna di Tirano** (**S. Maria*), a small village with a large and handsome pilgrimage-church of the 17th century. Interesting fairs, lasting 3 days, are held here at Whitsuntide and at the end of October. The mountain road which here diverges to the right leads to *Poschiavo* and across the *Bernina* to the *Upper Engadine*, see Baedeker's *Switzerland*. The '*Corpus Domini*' is 4½ M. to the N.W. of Madonna di Tirano. About ¾ hr. after leaving Madonna di Tirano we reach

26½ M. **Tirano** (1320 ft.; *Albergo Italia*, by the post-office; *Posta*, *Stelvio*, by the lower bridge), a small town with old mansions of the Visconti, Paribelli and Salis families, where inundations of the Adda have also frequently occasioned serious damage.

The road now ascends more rapidly along the vine-clad slopes, passing *Sernio*, *Lovero* and *Villa*. To the S.W. rises the precipitous *Pizzo Malenco* (6300 ft.), a landslip from which in 1807 blocked up the narrow channel of the Adda and converted the populous and fertile valley into a vast lake. At *Sernio* the road crosses to the right bank of the Adda, and at the large village of (1½ M.) *Grosotto* (*Leone d'Oro*) it crosses the *Roggia* which here issues from the *Val Grosina*. To the right at the mouth of the latter is the imposing ruined castle of *Venosta*. Beyond (1½ M.) *Grosotto* the road recrosses to the left bank. In 1 hr. more we reach —

29½ M. **Bolladore** (2400 ft.; *Posta* or *Angelo*), on the hill on the other side of the river stands the picturesque church of *Bondone*. Beyond *Bondone* we again cross the Adda. The valley now contracts to the E. line *Le Prese* at the mouth of the *Val di Rezzo*. We now enter the defile of *Serra di Morbegno*, about 1 M. in length, which separates the Val Tellina from the *Pizzo Prodolo* or cold region of Bormio. We cross the Adda for the last time by the *Ponte del Diavolo*. The road enters the green *Valle di Bolto*, passes the hamlets of *Morbegno* and *S. Antonio*, and at *Cepina* reaches the wide green valley (*Piano*) of Bormio, enclosed by lofty mountains, the lower slopes of which are clothed with pines and the upper in part with snow. The road traverses the valley, crosses at (3 M.) *S. Lucia* the muddy *Frodolfo* just above its confluence with the Adda, and in 20 min. more reaches

41 M. **Bormio**, or **Worms** (4232 ft.; *Posta*, *Cato*, in the market), an antiquated little Italian town, with numerous dilapidated towers, picturesquely situated at the entrance to the *Val Furva*. The diligence goes on hence according to numerous windings to (3 M.) the

***New Baths** of *Bormio* or *Bagni Nuovi* (4300 ft.), a handsome building on a terrace commanding a fine survey of the valley of Bormio and the surrounding mountains, destroyed by the Garibaldians in 1859, but afterwards rebuilt. The *Bagni Vecchi*, or old Baths of Bormio, are a little higher up (4700 ft.), perched on the rocks below the road; a picturesque footpath shorter than the road ascends to them in ¼ hr. Both baths are much frequented in July and August, and are closed in the middle

studded with villas and chapels, and planted with the vine, fig, olive, and walnut. The W. side of the S. arm also presents

several delightful points of view. The scenery of the E. arm of the *lake (p. 159) is wild and deserted.

The train now skirts the lake, at first on the E. bank, affording charming views. Beyond (12½ M.) *Maroggia* (Albergo Elvezia), whence there is a carriage-road to (3½ hrs.) Lanzo d'Intelvi (p. 159), we pass through two tunnels. Near *Bissone* the lake is crossed from E. to W. by a stone dyke, ½ M. in length, 26 ft. in width, completed in 1846, along which the line is constructed. — 15½ M. *Melide* (Albergo de Michell, good wine) is situated on a promontory on the W. bank of the lake. The white dolomite, of which the mountains chiefly consist here, changes near Melide to dark porphyry, and as *S. Martino* is approached, there is a gradual transition to shell-limestone. The line penetrates the N.E. spur of the Monte S. Salvatore by a tunnel 880 yds. in length, and crosses the valley of the *Tassino* by a viaduct, 130 ft. high. Fine view to the right of the town and lake of Lugano.

20½ M. **Lugano.** — The *Railway Station* is connected with the town, ¾ M. below, by a Cable Tramway (Funicolare; down 20, 10 c. up 40, 30 c.). Besides the road there is a shorter footpath. — *Steamboat Pier* (p. 157) by the Hôt. Washington.

Hotels. *Hôtel du Parc, in the suppressed monastery of *S. Maria degli Angeli* (see below), with a pleasant garden and several dependencies (*Belvedère, Villa Caroate, Beau-Séjour*, the last fitted up for winter-guests), R., L., & A. 5-6, B. 1½, lunch 3, D. 5, omnibus 1½ fr., 'pension' with R. 9 fr. and upwards. *Hôtel Washington, in the principal square, facing the lake, R., L., & A. 5½, D. 4½, 'pens.' 7-8 fr. *Hôt. Suisse, R. & A. 2½, B. 1¼, D. 4 fr.; *Hôt.-Pens. Lugano, with garden, on the quay; Hôt. & Restaur. Americano, on the lake, 'pens.' 8 fr.; Pens. Zwiefel, unpretending; Gaetti, moderate. — Near the station, with fine view: *Hôt. Pens. Beauregard, R. & A. 2½-3, B. 1¼, 'pens.' 7 fr.; *Hôt. National, in the Villa Ruderlin (p. 155), with a large park, 'pens.' from 8 fr.; Pension Fleury, 4 fr. — In *Paradiso*, beautifully situated on the lake at the foot of Mte. S. Salvatore (p. 155), ½ M. to the S.W. of Lugano: *Hôt. Pens. Villa Beauséjour, moderate; *Pens. Bellevue, 'pens.' with R. 6-8 fr.; *Hôt.-Pens. Reichmann, 7-9 fr. — At *Castagnola*, ¾ M. N. of Lugano: *Villa Castagnola, in a sheltered situation, with shady garden.

Restaurants. *Trattoria Biaggi (also rooms [illegible] 'pens.'), good wine and cuisine; *Lugano*, with garden; *Hôt. Suisse*, *Trattoria Americana*, on the lake; *Roma*, Piazza del Liceo; *Café Jaschini*, Piazza della Riforma; *Café Strauß*, in the Hôt. Washington; *Brasserie Coaz*, near the quay (wine and beer), *Brasserie Bâle-Strasbourg*, in the E. angle of the harbour square; *Railway Restaurant*.

Confectioner: *Meister* (Vienna bread).

Lake Baths 5 min. W. of the Hôtel du Parc (½ fr. with towels). — Warm Baths at *Anastasi's*.

Physicians: *Dr. Corvaia, Dr. Sönden, Dr. Reuit.*

Post and Telegraph Offices, near the Hôtel Suisse.

Boats to Porlezza (p. 150) with one rower 7 fr., two 12 fr., three 16½ fr., to Osteno 6, 10, or 12 fr., incl. fee. At the hotels, one rower 2 fr., two rowers 3 fr. for the first hour, each additional hour, 1½ and 2 fr. respectively.

Carriages. To Laino with one horse 12, two horses 20 fr., Varese 16 or 30 fr. (driver's fee extra).

English Chapel at the Belvédère du Parc (see above; English chaplain resident from May to the end of Oct.).

Lugano (902 ft.), the largest and busiest town in the Swiss canton of *Ticino*, with 6129 inhab., is charmingly situated on the lake of the same name, and enjoys quite an Italian climate (the agave blooming here in the open air). It is a very pleasant place for a lengthened stay. The winter temperature is somewhat higher than that of Montreux or Meran, from which Lugano is also distinguished by its comparatively low elevation above the sea. The climate is therefore less stimulating, and for susceptible constitutions forms a suitable transition-stage on the way farther south. The heat of summer is seldom excessive. The environs possess all the charms of Italian mountain scenery, numerous villages and country-seats are scattered along the margin of the lake, and the lower hills are covered with vineyards and gardens, contrasting beautifully with the dark foliage of the chestnuts and walnuts in the background. To the S., immediately above the town, rises the *Monte S. Salvatore*, wooded to its summit, among the mountains towards the N. the double peak of the *Monte Camoghè* (7303 ft.) is conspicuous.

The interior of the town with its arcades, workshops in the open air, and granite-paved streets, is also thoroughly Italian in character. On market-day (Tuesday) a variety of picturesque Italian costumes and characteristic scenes may be observed here.

In the chief piazza, on the lake, is the *Palazzo Civico* (formerly the government buildings, now the Hôtel Washington) with a cool and pleasant colonnaded court. On the broad quay, planted with trees (a pleasant promenade on summer evenings), rises a fountain statue of Tell by Vela. The church of *S. Maria degli Angioli* (opposite, adjoining the Hôtel du Parc), contains beautiful *Frescoes by *Bernardino Luini*.

The painting on the wall of the screen, one of the largest and finest ever executed by Luini, represents the '*Passion of Christ*', and contains several hundred figures, arranged according to the antiquated style in two rows. In the foreground, occupying the upper part of the wall, stand three huge crosses, at the foot of which we perceive Roman warriors, the groups of the holy women, and St. John, and the executioners casting lots for the garments. Above, on a diminished scale, from left to right, are Christ on the Mount of Olives, Christ taken prisoner, the Scourging, the Bearing of the Cross, the Entombment, Thomas's Unbelief, and the Ascension, all immediately adjacent. Although the style of the composition strikes one as old fashioned, especially after seeing Leonardo's works, the eye cannot fail to be gratified by the numerous beautiful details. The St. Sebastian and St. Rochus, below, between the arches, are particularly fine. To the left, on the wall of the church, is the *Last Supper*, a picture in three sections, formerly in the Lyceum, and in the 1st Chapel on the right is a *Madonna*, both also by *Luini*.

S. Lorenzo, the principal church, on an eminence (fine view from the terrace), probably erected by *Tommaso Rodari* at the end of the 15th cent., has a tastefully adorned marble façade.

A small temple at the *Villa Nathan* (formerly *Tanzina*), where suites of apartments may be hired, contains a bust of Washington, '*magnum sæculorum decus*'. — The *Villa Beaudjour*, charmingly situated near the Hôtel du Parc, of which it is now a dépendance

(see above), has a beautiful and very extensive garden. Superb view from the tower in the garden of the *Villa Enderlin* (now the Hôtel National). — The beautiful *Parc Civico*, on the N. bay of the lake (visitors admitted, gardener 1 fr.), contains a fine marble statue ('La Desolazione') by Vinc. Vela.

To the N. of the town, on a hill commanding the *Val Cassarate*, stands the *Villa Lemini*, which affords a fine view. Farther N., near Cureggia, at the foot of the *S. Bernardo* (p. 157; ½ hr.) is Baron Derwies's **Villa Trevano*, sumptuously fitted up, with extensive grounds (accessible by special introduction only).

From Lugano to Lucerne (St. Gotthard Railway), see R. 4.

Pleasant Walks to the S., on the bank of the lake past the Villa Nathan (see above) and through the suburb of *Paradiso* to the (1¼ M.) promontory of *S. Martino*, a charming point of view. To the W. to (1¼ M.) *Savosa* (Pens. Collina, 4 fr.; opposite *Restaur. du Jardin, with garden), with a fine view from the church on the hill, and (½ M. farther) the little lake of *Muzzano*. To the S.W. to the (1 hr.) churchyard of *S. Abbondio*, with a fine monument of the Torriani family, a woman mourning, by *Vela*. The best route hither is by *Savosa* and *Gentilino*, returning by *Pambio*, where there is a monument by Vela to Capt. Carloni.

Monte Caprino, opposite Lugano, on the E. bank of the lake, is much frequented on holidays by the townspeople, who possess wine cellars (*cantine*) in the numerous and grottoes by which the side of the mountain is honeycombed. These receptacles are guarded by numerous huts, which from a distance present the appearance of a village. Good wine of any quality may be obtained here (Asti recommended) and there is also a restaurant.

Delightful excursion to **Monte S. Salvatore* (912 ft.), ascent 2 hrs., descent 1½ hr., guide (4 fr.) superfluous, horse 8 fr., mule 6 fr. (tax). — About 10 min. from the Hôtel du Parc, between the first house in *Paradiso* (see above) and the wall of a garden, a good paved path diverges to the right from the road to S. Martino; 2 min. farther, where the path divides, we go not to the right, but straight on to the house, between these the road ascends under the railway and past the handsome and conspicuous (20 min.) *Villa Marchino*; in 15 min. the village of *Paradiso*, from which Monte Rosa is visible through a mountain gorge. Here we take one of the lanes marked at monte, and then ascend to the left, by a steep and sometimes bad ascent (impossible to mistake), to 1½ hr. to the *Pilgrimage Chapel* on the summit (refreshments and a few beds at the small inn near the top). The *View embraces all the arms of the Lake of Lugano, the mountains and their wooded slopes, especially those above Lugano, spotted with numerous villas. To the E. above Porlezza is Monte Legnone (p. 154); E. above Lugano the double peak of Monte Camoghè (p. 157); to the left of this the distant Rhätowald mountains; W. the chain of Monte Rosa, with the Matterhorn and other Alps of the Valais. The view is seen to best advantage in the morning, when Monte Rosa gleams in the sunshine. — The descent on the S. side of the mountain *viâ Carona* and *Melide* (somewhat longer and more fatiguing) is not recommended.

The ascent of **Monte Brè* (3000 ft.), to the E. of Lugano, is another easy excursion (2½ hrs.), scarcely less interesting than that to Mte. S. Salvatore. (It is advisable to take a boy as guide from Brè.) A road runs inland by *Cureggia* towards several miles at the foot of the mountain. Thence an easy bridle path winds upwards to the right to the small village of *Sonvico*, passing a few groups of houses. This point may also be reached by proceeding along the bank of the lake from the town to the foot of the mountain, and then ascending among gardens and private grounds from hamlet to hamlet. Above *Sonvico* the path divides, both routes are broad, and well constructed, leading round the mountain to the vil-

FROM LUGANO TO PONTE TRESA, steamer in $1^3/_4$ hr. (fares, 2, $1^1/_2$ fr.; mediocre restaurant on board). — Thence to LUINO, railway in 1 hr. (fares,

2 fr. 65, 1 fr. 45 c.). Through-tickets are issued on board the steamers; return-tickets are 20% cheaper.

The steamer rounds the promontory of *S. Martino*, the spur of Monte S. Salvatore, on the right; to the left rises Monte Caprino (p. 156) and farther on Monte Generoso (p. 153). The arch of the dyke (p. 154) through which the boat next passes with lowered funnel, frames a picturesque glimpse of scenery. The vessel touches at *Melide* on the W. and at *Bissone* on the E. bank, at *Brusin-Arsizio* and at *Morcote*, a considerable village with a picturesque church, prettily situated on the S. angle of *Monte Arbostora*, and commanded by a ruined castle.

Porto or *Porto-Ceresio*, the port of Varese (p. 161), is situated in a bay of the S. bank. The steamer now enters the somewhat monotonous western arm of the lake, and skirts the wooded W. slopes of Mte. Arbostora, at the foot of which runs a road to Lugano (p. 157). Passing *Figino* on the right (with Mte. S. Salvatore and its chapel in the distance, p. 156) and *Brusin-Piano* on the left, we soon obtain a fine view of the bay of *Agno* to the N., with high mountains behind it (Mte. Tamaro, Mte. Bigorio, etc.).

Turning to the left, the vessel now steers through the *Stretto di Lavena*, the narrow channel leading into the westernmost bay of the lake which is almost completely enclosed by mountains, with the village of *Lavena* on the left, and the sheer *Monte Caslano* (1709 ft.) on the right. At the W. end of the bay is

Ponte Tresa, consisting of two villages, the larger of which is Swiss and the smaller Italian, divided by the river *Tresa* which enters the lake here. The railway station and steamboat quay are on the Italian side.

The Railway from Ponte-Tresa to Luino is a narrow gauge adhesion-line (without toothed wheel or rope), with a maximum gradient of 1 in 20. The carriages, especially those of the first-class, are good, and have covered platforms, which command superb views. At first the line follows the valley of the Tresa, which here forms the boundary between Italy and Switzerland. Several torrents are crossed. Beyond the station of (3½ M.) *Cremenaga*, the train passes through two tunnels and crosses the river, the right bank of which is now also Italian. The valley contracts, and the banks become steeper. 6 M. *Creva*, with important manufactories. Passing finally the 'international' station of Luino on the Bellinzona-Novara line (p. 69) we arrive at (7½ M.) *Luino*, where the station is immediately beside the Lago Maggiore steamboat quay, see p. 165.

From Lugano to Menaggio on the Lake of Como.

From Lugano to Porlezza, steamboat in 1¼ hr. (fares, 2½, 1 fr.; mediocre restaurant on board); thence to Menaggio, railway in 1 hr. (fares, 2 fr. 65, 1 fr. 45 c.). Through-tickets are issued on board the boats; return-tickets are 20% cheaper.

The steamboat voyage to Porlezza is very attractive. Between Lugano and S. Mamette is the finest part of the lake. Near Lugano the banks are beautifully studded with villas and chapels, and planted with vines, figs, olives, and walnuts. On the N. bank is *Castagnola* (*Pens. Schrieder, 6 fr.), most picturesquely situated; then **Gandria**, at the foot of *Mte. Brè* (p. 156), perhaps the most beautiful village on the lake, with its gardens borne by lofty arcades and its vine-terraces. Beyond this point the lake assumes a wilder character. The next villages are (l.) *Bellavista* (frontier); **Oria** with the *Villa Bianchi*, *Albergo*, and **S. Mamette** (*Osteria Fontana*), beautifully situated at the mouth of the picturesque *Val Boldo*, with *Castello* high above it (p. 157). The S. bank is wooded and abrupt. To the left *Loggio*, *Cressogno*, and *Cima*, opposite which (S.) lies **Oxtano** (*Alb. del Vapore*).

The 'Grotto of Oxtano (locally called the *Orrido* or *Pescara*, 'fishermen's gorge') may easily be visited from Lugano with the aid of the steamer bound for Porlezza, which will also take us back to Lugano. Tickets for the grotto are sold on board the steamer at 75 c. each. The grotto is 7 min. from the landing-place. We pass through the village, outside the gate we descend to the right before the stone bridge and cross the brook. The mouth of the gorge, in which there are two small waterfalls, is near a projecting rock. Visitors embark in a small boat and enter the grotto, the bottom of which is occupied by the brook. The narrow ravine through which we thread our way is curiously hollowed out by the water. Far above, the roof is formed by overhanging bushes, between which glimpses of blue sky are obtained. The gorge, which is terminated by a waterfall, is not less imposing than that of Pfäfers, but shorter. The **Tufa Grottoes of Rezzo** may also be visited before the steamer returns from Porlezza. Boat (with two rowers, there and back 2½ fr.) round the promontory to the E. of Oxtano in ¼ hr. to the hamlet of *Rezzo*; thence by a narrow path to the grottoes in 8 min. (torches ½ fr.). The dome-shaped grottoes, encrusted with calcareous sinter and stalactites, are connected by a low passage (caution necessary). From the second is seen a pretty waterfall in a gorge. In the vicinity are tufa quarries, containing interesting fossils.

A road leads from Oxtano to the S.W. (to (8 M.) **Lanzo d'Intelvi** (2117 ft.; **Hôt. Belvedere*, pens. 8-10 fr.), a pleasant spot for some stay (English Church Service in summer), with a fine view of the Lake of Lugano and the Alps with Mte. Rosa. A road also leads to it from (7 M.) *Marogno* (p. 164), and another from *Argegno* on the Lake of Como (6½ M.; see p. 147). Near Lanzo (20 min.) are the baths of *Puraccia*. Bridle-path to *Mte. Generoso* (p. 158), 5½ hrs.

The N. bank of the lake now becomes rocky and precipitous. At the N. end of the bay lies **Porlezza** (*Alb. del Lago*, mediocre), with the Italian custom-house. Boat to Lugano 10-12 fr.

From Porlezza to Menaggio. The station of the narrow-gauge railway (comp. p. 158) is close to the landing-place. The train runs through the broad valley of the *Cuccione*, by *S. Pietro* and *Piano*, and past the little *Lago del Piano* and then ascends more rapidly (4 : 100) by *Bene Lario* to stat. *Grandola* (1260 ft.), the highest point on the line, 610 ft. above the Lake of Como. It now descends on the lofty right bank of the *Val Sanagra* in numerous curves, the line being hewn in the rock in many places and supported by buttresses of masonry. Beyond a tunnel 110 yds. long

the line takes a long bend towards the S., affording a delightful view of the *Lake of Como*, with its luxuriantly fertile banks, sprinkled with towns, villages, and villas, and enclosed by high mountains. To the right are the beautiful peninsula of Bellagio and the bay of Lecco. After running towards the S for about ½ M., the train turns back and descends rapidly (5 100) to *Menaggio*, where the terminus is close to the steamboat-pier (p. 150).

94. From Milan to Varese, Laveno, and Arona.

1. From Milan to Varese.

a. By Saronno. — 31½ M. Railway in 1¾-2¼ hrs. (fares 5 fr. 35, 3 fr. 45, 2 fr. 45 c.).

From Milan to (13½ M.) *Saronno* see p. 139. — The line follows thence the Milan and Laveno road, passing (16 M.) *Gerenzano*, (17½ M.) *Cislago*, (19½ M.) *Mozzate*, (20½ M.) *Locate*, (21½ M.) *Abbiate Guazzone*, and (22½ M.) *Tradate*. Then follow: 24 M. *Venegono Inferiore*, 26 M. *Vedano*, 28½ M. *Malnate* (p. 161); 31½ M. *Varese*.

About 1½ M. to the W. of Venegono Superiore, and ¾ M. to the S.W. of Vedano, is **Castiglione d'Olona** (no tolerable inn), with 1500 inhab. and some interesting works of art. The choir of the high-lying Collegiate Church contains *frescoes by *Masolino* of Florence (1428): at the sides of the windows scenes from the life of St. Stephen; on the vaulting, Birth of Christ, Annunciation, Assumption of the Virgin, Marriage of the Virgin, Adoration of the Magi, and Angels playing musical instruments; on the left is the monument of Branda Castiglione by Leonardus Griffus (1448). The sacristy contains some valuable church furniture and an Annunciation on panel ascribed to *Masolino*. — The sacristan (1 fr.) conducts visitors across the court to the *Baptistery, in which there are well preserved frescoes by *Masolino* (1435). Outside, the Annunciation; within, on the right, the daughter of Herodias begging the head of John the Baptist and bearing it to her mother. The rocky cave in the background is the saint's tomb; on the vaulting, early fathers; farther to the right, John the Baptist in prison, and preaching before Herod. On the rear wall is a *Baptism of Christ (the three figures undressing themselves to the right are interesting indications of the awakening study of the human form); below, on the left, John preaching Christ as the Messiah; above, God the Father between angels. — In front of the *Chiesa di S. Sepolcro*, in the lower part of the town, stand two gigantic figures of saints. Within, at the sides of the altar, an Annunciation, painted statues, and four early fathers; on the left is a tomb with sculptures of the school of Amadeo.

b. By Gallarate. — 37½ M. Railway in 2-2¼ hrs. (fares 6 fr. 80, 4 fr. 3 fr. 40 c.). — Tramway to Gallarate (passing many of the railway-stations) in 2¾ hrs. (fares 2 fr. 25, 1 fr. 50 c.). A new tramway to Varese (via Saronno and Tradate) is now open as far as Malnate (p. 161).

Milan, see p. 119. — 4½ M. *Musocco*; 9 M. *Rho* (p. 68), with the church of the Madonna del Miracoli by Pellegrini. 14 M. *Parabiago*. 17½ M. *Legnano*, where Frederick Barbarossa was defeated by the Milanese in 1176; the principal church contains a fine altar-piece, one of the best works of Luini. 21 M. *Busto Arsizio* (Albergo del Vapore, tolerable), the church of which, designed by Bramante, contains frescoes by Gaudenzio Ferrari. — 25½ M.

Gallarate (the junction of the Arona and Laveno line: a town with 7995 inhab., at the S.E. base of a rang which form the limit of the vast and fruitful Lomb planted with maize, mulberries, and vines. It contai nical school and carries on large manufactures of textil The train now turns towards the N. and enters a mo region. — 30 M. *Albizzate*, 35 M. *Gazzada*.

37½ M. **Varese** — **Hotels.** *Grand Hôtel Varese (Ex large establishment, formerly the Villa Recalcati, in an ope outside the town, with a splendid view of the Monte Rosa and chain of the W. Alps; 'pens.' from 10 fr.; omnibus at the sta the town. Europa; Angelo, Leon d'Oro. — **Cafés:** *Siberia* under the arcades in the main street.

Diligences to Laveno and Porto Ceresio, see p. 162; to (p. 153) from the *Impresa Varesina* (an establishment where may also be hired).

English Church Service in the Hôtel Varese.

Varese (1300 ft. above the sea-level) is a thriving p 13,502 inhab. (including the suburbs) and silk, paper, and other manufactories. In summer the pleasant environ number of wealthy Milanese families, who possess villas h the neighbourhood. The principal church of *S. Vittore*, rebuilt about 1600, with a tower 246 ft. in height, cont George by Crespi, and a Magdalene by Morazzone. Among may be mentioned: *Palazzo Veratti*, known as *La Cor* Laveno road; *Villa Ducale Litta*, on the road to Biume S *Villa Ponti*, to the N.E., on the road to Biume Inferio near the latter village, *Villa Litta Modignani*, which traces of a skirmish fought here on 26th May, 1859; *Villa Poggi*, and others.

Walks. To the *Colle Campiglio*, 1½ M. to the S., on Masnago and Laveno, commanding a fine view; to *S. Albino*, the S. of Varese, with a view of the lake; to the *Lago di Var* della Schirranza), 2½ M.; then, skirting the lake, to *Gropello Voltorre* (where there is an old monastery of the Canonici Later taining interesting Romanesque cloisters), and *Gavirate*, 7½ M. (

The most interesting excursion, however, is by *S. Ambrog gliardi* to the *Madonna del Monte, a celebrated resort of pilgri to the N.W. (carriage-road to Fogliardi, then a bridle-path). chapels or stations of various forms, adorned with frescoes and stucco, have been erected along the broad path, by which the and church on the mountain (2841 ft.) are attained. The vie not less celebrated than the peculiar sanctity of the spot. lakes of Comabbio, Biandrone, and Monate, that of Varese, tw the Lago Maggiore, part of the Lake of Como, and the exp fruitful plain as far as Milan are visible. — A far more com view, including the glacier world also, is obtained (best by mo from the *Tre Croci* (3996 ft.), 1 hr. to the N.W. of the Madonn taverns adjoin the monastery. Donkeys and guides (unneces be found at the foot of the mountain. Comp. the *Map*, p. 162.

From Varese to Como, 18½ M. Railway in 1¼ hr. (3 fr. 1 fr. 55 c.). — The line crosses the Olona. At (3 M.) *Malnate* Milan (p. 160) branches off to the right. — 6½ M. *Solbiate*. — 10 is the highest point on the line (about 790 ft. above the Lake ... in a fertile region with numerous villas. — 11½ M. *Lurate Caccivio*; 12½ M.

Cinello; 14 M. *Grandate*; 15½ *Guanerisia*. Finally (17½ M.) *Como* (Porta del Torre) and (18½ M.) *Como Lago*; comp. p. 141.

From Varese to Laveno, 12½ M., diligence twice daily in 2½ hrs. (fares 4 or 3½ fr.). A railway is being built. The road leads by *Masnago* and *Casciago*, and ascends to *Leinate*, whence a beautiful view S.W. is obtained of the *Lake of Varese* and the small adjacent *Lake of Biandrone*, and also of the farther distant lakes of *Monate* and *Comabbio*. The next villages are *Barrasso* and *Comerio*, the latter with a number of pleasant villas, whence the road, passing near the N.W. extremity of the Lago di Varese, gradually descends to *Gavirate*. In the vicinity of the latter are quarries of the 'marmo majolica', a kind of marble used for decorative purposes. For a short distance the road commands a view of Monte Rosa. *Cocquio* and *Gemonio* are situated to the right of the road. Farther on, the *Boesio*, which flows through the *Val Cuvia*, is crossed, and, beyond *Cittiglio*, its right bank skirted. The road then leads past the S. base of the *Sasso di Ferro* to *Laveno* (p. 165), a steamboat-station. — Boat to the Borromean Islands and Pallanza see p. 163.

From Varese to Porto Ceresio, 7½ M., diligence twice daily in 1¼ hr. (fares 3½ or 3 fr.; one-horse carr. 10, two-horse 20 fr.). This is a very picturesque drive. The road leads by *Biumo Inferiore*, *Induno* (with the Villa Medici) and *Arcisate* to *Bisuschio*, where the Villa Cicogna, with a large park in the Italian style, commands a splendid view of the Lake of Lugano. It then crosses the *Brivio*, passes *Besano*, and soon reaches *Porto Ceresio* on the Lake of Lugano (p. 158).

2. From Milan to Laveno.

45 M. Railway in 2-2½ hrs. (fares 8 fr. 30, 5 fr. 80, 4 fr. 20 c.).

From Milan to *Gallarate* see p. 160. — 29 M. *Besnate*; 31½ M. *Crugnola-Cimbro*, 35 M. *Ternate-Varano*, on the little lake of *Comabbio* (see above). — 38½ M. *Pregano-Travedona*, the latter being on the E. bank of the little lake of *Monate* (see above). — 40 M. *Besozzo*; 43½ M. *San Giano*.

45 M. *Laveno*, on the E. bank of Lago Maggiore, is also a station on the Bellinzona and Genoa line (p. 69).

3. From Milan to Arona.

42½ M. Railway in 2-2½ hrs. (fares 7 fr. 60, 5 fr. 30, 3 fr. 80 c.).

From Milan to *Gallarate*, see p. 160. — 30 M. *Somma Lombardo*, where Hannibal overthrew P. Cornelius Scipio in B. C. 218. — 32 M. *Vergiate*. — 36 M. *Sesto Calende*, junction of the line from Bellinzona to Genoa (p. 69). The train now crosses the Ticino, which issues here from *Lago Maggiore*, and then skirts the S. bank of the lake.

41½ M. **Arona** (740 ft.; **Alb. Reale d'Italia & Posta*, *Alb. San Gottardo*, moderate, both on the quay; *Ancora*, behind the S. Gottardo. *Café* adjoining the Albergo Reale; *Café du Lac*, near the quay; *Caffè della Stazione*. — Munich beer opposite the station.), an ancient town on the W. bank, about 3 M. from its S. extremity, with 3720 inhab., extends upwards on the slope of the hill. In the principal church of *S. Maria*, the chapel of the Borromean family, to the right of the high altar, contains the *Holy Family as an altar-piece, by *Gaudenzio Vinci* (1511), a master rarely met with (or Gaud. Ferrari?); it is surrounded by five smaller pictures, the upper representing God the Father, at the sides eight saints and the donatrix.

in width (area 81 sq. M.). The canton of Ticino possesses only the N. bank for a distance of 9 M.; this portion of the lake is also called the *Lake of Locarno*. The W. bank beyond the brook *Valmara*, and the E. bank from *Dirinella* belong to Italy. Its principal tributaries are on the N. the *Ticino (Tessin)* and the *Maggia*, and on the W. the *Tosa*. The river issuing from the S. end of the lake retains the name of *Ticino*. The banks of the N. arm are bounded by lofty mountains, for the most part wooded, whilst the E shore towards the lower end slopes gradually away to the level of the plains of Lombardy. The W. bank affords a succession of charming landscapes. The water is of a green colour in its N. arm, and deep blue towards the S.

Locarno (682 ft.; **Grand Hôtel Locarno*, with garden and view, R., L., & A. from 3½, D. 5 fr.; **Corona*, on the lake; **Albergo Svizzero*, in the piazza, moderate; **Pens. Reber*, with garden, on the lake, pens. from 5½ fr.; *Albergo & Ristor. S. Gottardo*, near the station; *Rail. Restaurant*), with 2645 inhab., suitable for a prolonged stay, is situated at the mouth of the *Maggia*, the deposits of which have formed a considerable delta. Politically Locarno is Swiss, but the character of the scenery and population is thoroughly Italian. The *Collegiate Church* contains a good picture (Descent from the Cross) by Cerisi. The handsome (former) *Government Buildings* are situated in a large 'piazza' and public garden. The pilgrimage-church of **Madonna del Sasso* (1168 ft.), on a wooded eminence above the town, commands a remarkably fine view. The busy market held at Locarno every alternate Thursday affords the visitor an opportunity of observing a variety of costumes of the peasantry of the neighbourhood. Great national festival on 8th Sept., the Nativity of the Virgin. — Railway to *Bellinzona*, p. 68.

Opposite, in the N.E. angle of the lake, at the mouth of the *Ticino*, lies *Magadino* (R. — Hôtel Bellevue, on the lake), *Inferiore* and *Superiore*.

The W. bank of the lake, to the S. of Locarno, is studded with country-houses, villages, and campanili. On the bank of the lake runs the road from Locarno to Intra; in the angle lies *Ascona* with its castle and seminary; higher up, on the slope, *Ronco*. Passing two islets, we next reach **Brissago** (**Hôtel Suisse*), a delightful spot, with picturesque white houses, and an avenue of cypresses leading to the church. The slopes above are covered with fig-trees, olives, and pomegranates, and even the myrtle flourishes in the open air. — On the E. bank, opposite, is situated *Pino* (R.), on a grassy slope.

S. Agata and **Cannobbio** (*Hôtel Cannobbio*, R. 1½-3, 'pens.' 6 fr.; *Albergo delle Alpi*, moderate; **Villa Badia*, 1½ M. to the N., pleasant and quiet, 'pens'. 6-7 fr.) are on Italian territory. The latter is one of the oldest and most prosperous villages on the lake,

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plain as far as Milan, and the Monte Rosa chain. — Interesting excursion (2 hrs.) to the convent of *S. Caterina in Sasso*, on the mountain-slope high above the lake. Imbedded in the vaulted roof of the church is a rock, which fell upon it in the last century and has remained there ever since.

As the boat approaches Intra, the valley, which here opens to the W., suddenly discloses a strikingly picturesque view of the N. neighbours of Monte Rosa: first the Strahlhorn, then the Mischabel and Simplon. They are lost to view as the steamboat turns the point between Intra and Pallanza, but soon re-appear and remain visible until Isola Bella is reached.

Intra (*Hôtel-Pens. Intra*, with café-restaurant; *Vitello-Leone & Ville*, well spoken of, R. & A. $2^1/_2$ fr.; *Agnello*), a flourishing town (5745 inh.) with manufactories chiefly belonging to Swiss proprietors, is situated on alluvial soil, between two mountain-streams, the *S. Giovanni* and *S. Bernardino*. The garden of the **Villa Frassosini*, $1^1/_2$ M. to the N., contains a magnificent magnolia, 65 ft. in height, and $^3/_4$ M. beyond it is the **Villa Ada* of Prince Trubetskoy, also noteworthy for its wealth of vegetation (palms, huge Eucalypti, etc.). — Diligences from Intra over the Simplon to *Brieg*, see R. 3. — Local steamers and omnibuses ply between Intra and Pallanza.

Pleasant walk from Intra to the N. by the new road to (5 M.) Premeno (2214 ft.; **Hôt.-Pens. Premeno*, finely situated). Above it (10 min.) is the *Teruico*, a platform laid out in honour of Garibaldi, with a good spring and a beautiful view of the Alps. A few min. higher is the **Bellavista*, an admirable point of view, commanding the lake to the E., and the beautiful and fertile Val Intrasca to the W., with its numerous villages.

On the promontory of *S. Remigio*, which may be ascended from Pallanza or Intra in $^1/_2$ hr., stands a church on the site of an ancient Roman temple of Venus. Adjacent is the *Villa S. Remigio*, the property of the Browne family (visitors kindly admitted; splendid view from the balcony). The little *Isola S. Giovanni*, one of the Borromean group, with its chapel, house, and gardens, is the property of Count Borromeo.

Pallanza. — **Hotels.** *Grand Hôtel Pallanza, with several dépendances and the *Villa Montebello*, finely situated, more satisfactory for those making some stay than for tourists, R. 2-5, B. $1^1/_2$, lunch 3, D. 5 fr.; omn. from the quay; warm bath $2^1/_2$, lake bath $1^1/_2$ fr.; 'pension' (with R.) in winter from $9^1/_2$, in summer from 7 fr.; *Hôt. Ganoni, in a commanding situation on the Punta di Castagnola, 'pens.' 8-12 fr. — *Posta, *Milano, D. incl. wine $3^1/_2$ fr., both on the lake; Italia; S. Gottardo.

Boat with one rower to the Isola Madre and back $2^1/_2$, with two $4^1/_2$ fr., to Isola Bella and back $3^1/_2$ or 6; to both islands and back 4 or 7; to Stresa and back $3^1/_2$ or 6, to Laveno and back $3^1/_2$ or 7, etc. The travellers should ask to see the tariff before embarking. The hotels also possess boats, for which the charges are similar.

Diligences over the Simplon to Brieg, see R. 3.

English Church Service in the Grand Hôtel Pallanza.

Pallanza, a thriving little town with 3218 inhab., delightfully situated opposite the Borromean Islands, commands a beautiful view of them, the lake, and the Alps to the N. As the most sheltered and warmest spot on the Lago Maggiore, it enjoys a

The PICTURE-GALLERY, amidst its numerous copies, contains [illegible] good Lombard pictures: *Gian Pietrino*, Lucretia and Cleopatra; *G. Fe*

vard, Madonna; *Procaccini*, Head of St. John; **Beltraffio*, Portrait of a woman; *Sorgognone*, Christ blessing; *Gregorio Schiavone*, Madonna between John the Baptist and St. Justina (an interesting work bearing the forged signature *Bernardinus Bellinus*).

Adjoining the château are the ***Hôtel du Dauphin**, or *Delfino* (R., L., & A. 3, B. 1½, D. 4, 'pension' 7 fr.), and the *Ristor. del Vapore* (tolerable). Excursion by boat to Isola Madre and back with two rowers, 3 fr.

The ***Isola Madre** on its S. side resembles the Isola Bella, and is laid out in seven terraces with lemon and orange-trellises; on the upper terrace is an uninhabited 'Palazzo' (beautiful view). On the N. side, there are charming walks in the English style, with most luxuriant vegetation (fee 1 fr.). — **The Isola dei Pescatori** or **Superiore** *(Osteria Verbano)* is entirely occupied by a small fishing-village, a place for drying the nets, a small avenue, and the churchyard being the only open spaces.

The scenery around the Borromean Islands rivals that of the Lake of Como in grandeur, and perhaps surpasses it in softness of character. Monte Rosa is not visible; the snow mountains to the N.W. are the glaciers and peaks of the Simplon, of the nearer mountains the most conspicuous are the white granite rocks near Baveno (p. 167). The traveller coming from the N. cannot fail to be struck with the loveliness of these banks, studded with innumerable habitations, and clothed with southern vegetation (chestnuts, mulberries, vines, figs, olives), the extensive lake with its deep blue waters and beautiful girdle of snowy mountains combining the stern grandeur of the High Alps with the charms of a southern clime. Rousseau at one time intended to make the Borromean Islands the scene of his 'Nouvelle Héloïse', but considered them too artificial for his romance, in which human nature is pourtrayed with such a masterly hand.

Opposite Isola Bella, on the W. bank lies —

Stresa. — Hotels: *Hôtel des Iles Borromées, ½ M. from the landing place, comfortable, with beautiful garden, R., L., & A. from 4, B. 1½, D. 5 fr., 'pension' (room 2-3 fr. extra) in summer 7½ fr.; *Hôtel de Milan, with garden, near the steamboat-pier, R., L., & A. 4, D. 4½, 'pension' 6-7 fr.; Albergo Reale Bolognano, Italian; Hôt. d'Italie & Pens. Suisse, R. & L. 2-3, D. 4, pens. 6-7½ fr.; S. Gottardo, R. from 1½, 'pens.' 5-6 fr. These three are well spoken of.

Boat (barca) with one rower 2 fr. for the first hour, and 50c. for each additional ½ hr. Comp. p. 166.

Carriage. To Domo d'Ossola with one horse 15-20 fr., with two horses 30-35 fr.; to Arona with one horse 6 fr.

Photographs. *C. Seemann*, Alb. S. Gottardo.

Stresa is another suitable spot for a lengthened stay. The handsome *Rosminian Monastery* halfway up the mountain is now a school. The church contains the monument of Ant. Rosmini (d. 1855), with an admirable statue by Vela. Beautiful cypresses in the Churchyard. Among the finest villas in the environs are the *Villa Bolongaro*, the property of the Duchess of Genoa, by the church, and the Villas *Landriani*, *Lomellini*, *Amalia*, *Baistini*, and *Imperatori*. Above the lake, ½ M. to the S. is the beautifully situated *Villa Pallavicini* and ¼ M. farther the *Villa Vignolo* (visitors admitted). — Ascent of Monte Motterone, see p. 169.

As the boat steers its course along the W. bank, the construction of the high-road, in many places supported by piers of

masonry, attracts attention owing to the difficulties which had to be overcome. The banks gradually become flatter, and Monte Rosa makes its appearance in the W. The next place on the W bank is —

Belgirate (**Grand Hôtel and Pension Belgirate*), with 700 inhab., surrounded by the villas *Fontana*, *Principessa Matilda*, *Pallavicini*, and others. — Then follow *Lesa* and *Meina* (Albergo Zanetta), and, on the E. bank, *Angera* (R.), with a handsome château of Count Borromeo. The steamer finally stops at the station beyond Arôna.

Arona, and thence to *Milan*, see p. 162; to *Novara* (Genoa, Turin), see p. 69.

26. From Stresa to Varallo. Lake of Orta.

Two or three days suffice for a visit to this district, which, though seldom visited, is one of the most beautiful of the S Alps Travellers should begin this excursion at STRESA or at BAVENO, regaining the railway at ORTA or GRIGNASCO, the respective termini of two branch lines from Novara. From Baveno or Stresa by the Motterone to Orta 8 or 9, from Orta (or rather from Pella) to Varallo 4½ hrs. walking; from Varallo to Grignasco 3½ hrs. walking, 2½ hrs. drive.

Stresa, see p. 168; *Baveno*, see p. 167. — The Lago Maggiore is separated from the Lake of Orta by a long mountain ridge, which may be crossed by a pleasant route from *Stresa* to Orta in 5-6 hrs.: road to *Gignese* (Alb.Alpino), 5 M.; thence with a guide, obtainable for 2-3 fr. at the Vendita di Vino, to *Coiro* in 2 hrs.; descent from Coiro by a path, easily found, to *Armeno* in ¾ hr.; thence by road to Orta, 3½ M.

To the N. of the direct road from Stresa to Orta this mountain culminates in the grassy ***Monte Motterone** (4891 ft.), *Monterone*, or *Margozzolo*, a magnificent point of view, easily ascended. The shortest route is from *Baveno* (p. 167; guide desirable, especially for the first part of the way through wood), 3-4 hrs. to the top. From *Stresa* (4-5 hrs. to the top; guide 8 fr. and fee, not necessary for the experienced) a road ascends in windings through chestnut-wood. On leaving the wood (3½ M.) we pass a bridge and a way-post, and ascend straight to the (2 M.) *Albergo Albino* (fine view; moderate). We then mount the pastures to the W. to (1½ hr.) a chapel, and thence to the right in ¾ hr. more to the new **Albergo Motterone*, ¼ hr. below the summit.

The extensive *Prospect commanded by the summit embraces the entire amphitheatre of mountains from Monte Rosa to the Ortler in the Tyrol. (Panorama by Bossoli, 3½ fr., with which the guides are generally provided). To the right of Monte Rosa appear the snow-mountains of Monte Moro, Pizzo di Bottarello, Simplon, Monte Leone, Gries, and St. Gotthard; farther E. the conical Stella above Chiavenna, and the long, imposing ice-range of the Bernina, which separates the Val Bregaglia from the Val Tellina. At the spectator's feet lie seven different lakes, the Lake of Orta, Lago di Mergozzo, Lago Maggiore, Lago di Monate, Lago di Comabbio, Lago di Biandrone, and Lago di Varese; farther to the right stretch the extensive plains of Lombardy and Piedmont, in the centre of which rises the lofty cathedral of Milan. The Ticino and the Sesia meander like silver threads

through the plains, and by a singular optical delusion frequently appear to traverse a lofty table land. — The mountain itself consists of a number of barren summits, studded with occasional chalets, shaded by trees. At its base it is encircled by chestnut-trees, and the foliage and luxuriant vegetation of the landscape far and wide impart a peculiar charm to the picture.

On the W. side a path, rather steep at places (guide advisable), descends direct to (2 hrs.) *Omegna* (see below). Travellers bound for Orta soon reach on the S. side of the hill a broad bridle-path, which (guide now unnecessary) leads in 2½ hrs. to *Armeno* (Alb. dell' Unione), situated on the high-road, which they follow to (2 M.) *Miasino*, and passing the station *Orta-Miasino* of the line to Novara (p. 67), to (1½ M.) *Orta*.

Orta. — *Hôtel S. Giulio, in the market-place and on the lake, R. 2, D. 4½ fr.; Leone d'Oro, also on the lake; Due Spade, on the road to the Sacro Monte. — On the Sacro Monte, *Hôtel Belvedere, finely situated, new, with garden, pens. 7½ fr.

Orta (1220 ft.), 1 M. to the W. of the above-mentioned station Orta-Miasino, a small town with narrow streets paved with marble slabs, and a handsome *Villa of the Marquis Natta* of Novara (at the S. entrance), is most picturesquely situated on a promontory extending into the lake at the base of a precipitous cliff.

Above Orta rises the **Sacro Monte** (ascent from the principal piazza, or through the garden of the Villa Natta where a fee is expected for opening the upper gate), a beautifully wooded eminence, laid out as a park, on which 20 chapels were erected in the 16th cent. in honour of St Francis of Assisi, each containing a scene from the life of the saint. The life-size figures are composed of terracotta, highly coloured, with a background al fresco, as a whole, though destitute of artistic worth, the representations are spirited and effective. The best groups are in the 13th, 16th, and 20th chapels, the last representing the canonization of the saint and the assembly of cardinals. The tower on the summit of the hill commands an admirable *Panorama, the snowy peak of Monte Rosa rises to the W. above the lower intervening mountains. The '*Eremita del Monte*' expects a fee of ½-1 fr., for showing the above-mentioned three chapels.

On the **Lake of Orta** (1¼ M. in breadth, 7½ M. in length), which of late has been officially called *Lago Cusio*, after its supposed ancient name, a steamer plies three times daily, touching, to the S. of Orta, at the stations of *Pascolo*, *Isola S. Giulio* (see below), and *Buccione* with an ancient watch-tower dating from the time of Frederick Barbarossa (omnibus hence to the *Gozzano* railway-station, p. 68), and on the N. proceeding by *Pella* (see below), *Pettenasco*, *Ronco*, and *Oira* to *Omegna* (Posta) at the N. end of the lake. From Buccione to Omegna in 1½ hr., fare 1 fr. 50 c. or 1 fr.

Opposite Orta rises the rocky island of *S. Giulio*, covered with trees and groups of houses (boat there and back 1½ fr.; steamboat, see above). The Church, founded by St. Julius, who came from Greece in 379 to convert the inhabitants of this district to Christian-

by beautiful trees, but the enjoyment is somewhat marred by the importunities of beggars Besides the church there are a great number of CHAPELS or Oratories on the summit and slopes of the Sacro Monte, many of them buried among the trees, containing scenes from the life of the

Saviour, in terracotta, with life-size figures arranged in groups. Each chapel is devoted to a different subject; the 1st to the Fall, the 2nd to the Annunciation, and so on to the 45th, containing the Entombment of the Virgin. Some of the frescoes by *Pellegrino Tibaldi* and *Gaudenzio Ferrari* (Chapel of the Magi, *Chapel of the Crucifixion) are worthy of inspection. This '*Nuova Gerusalemme nel Sacro Monte di Varallo*' was founded by Bernardino Caloto, a Milanese nobleman, with the sanction of Pope Innocent VIII. It did not become a pilgrim-resort until after the visits of Card. Borromeo (p. 163) in 1576 and 1584, from which period most of the chapels date. The summit, commands a magnificent view of the surrounding forest-clad mountains towering one above another.

Varallo is admirably adapted as headquarters for excursions to the neighbouring valleys, which are very attractive and easily accessible (comp. *Baedeker's Switzerland*).

An omnibus plies several times daily on the carriage-road which descends the picturesque valley of the Sesia. 7½ M. *Borgo Sesia*, on the left bank of the river; from *Arnaco*, opposite, there is a tramway to Vercelli (p. 66; 29½ M. in 4½-5 hrs., fares 3 fr. 40, 2 fr. 40 c.). Farther down on the left bank of the Sesia lies (3½ M.) *Grignasco*, the present terminus of the line from Novara (p. 67).

27. From Milan to Voghera *(Genoa)* by Pavia.

Certosa di Pavia.

Railway from Milan to *Genoa* viâ Pavia and Voghera, 92 M., in 4-7 hrs. (fares 17 fr. 10, 12 fr., 8 fr. 55 c.; express 18 fr. 85, 13 fr. 25 c.); from Milan to *Pavia*, 22½ M., in ¾-1 hr. (fares 4 fr. 10, 2 fr. 85, 2 fr. 5 c.; express 4 fr. 50, 3 fr. 15 c.).

Steam-Tramway from Milan to Pavia (viâ Binasco) in 2½ hrs. (fares 2½ or 1½ fr.), starting every 3 hrs. from the Porta Ludovica and Porta Ticinese (Pl. C, D, 8), at Padua from the Piazza Petrarca and Porta di Milano. The tramway-station for visitors to the Certosa is *Torre del Mangano* (Ristoratore Milano, good), on the Naviglio di Pavia, about 1 M. from the monastery (omnibus from the station to the Certosa and back 1 fr.)

Milan, see p. 119. The train to Pavia at first follows the Piacenza line, and then diverges to the S.W. 4½ M. *Rogoredo*. Beyond Rogoredo the Cistercian church of *Chiaravalle* is seen on the right, a handsome edifice of the 13th cent., with a tower surmounted by a dome. The country is flat; underwood and rice-fields are traversed alternately. — 9½ M. *Locate*; 12½ M. *Villamaggiore*.

On the road, to the W. of the line, lies **Binasco**, a small town with an ancient castle, in which, on 13th Sept., 1418, the jealous and tyrannical Duke Fil. Maria Visconti caused his noble and innocent wife Beatrice di Tenda (p. 109) to be executed.

17½ M. *Stazione della Certosa* (Fratelli Rizzardi's Restaur., good), whence we follow the path planted with willows, and skirt the long garden-wall of the monastery towards the right (walk of ¼ hr.; also omnibus from the station, ½ fr.). A visit to the Certosa occupies 1½ hr. (fee of 1 fr. to the 'sagrestano').

The ***Certosa di Pavia**, or Carthusian monastery, the splendid memorial of the Milan dynasties, founded in 1396 by Gian Galeazzo Visconti (p. 118), and suppressed under Emperor Joseph II., was

restored to its original
Carthusians. Since the
it has been maintaine
embellished with sadl
Sebastian and Christop
farther end of which ris

The **Facade, beg
perhaps the most maste
Its design, independent
the graduated Lombard
projecting pillars and t
defined structural featu
distributed wealth of o
distinguished Lombard
have had a share in its
are: *Ant. Amadeo* and
Porta and *Agostino Bust*
pal portal is ascribed),
(16th cent.). The plinth
perors, above which ar
scenes from the life of
dows is a row of angel
numerous statues. Th
work of the kind in N. I
cathedrals of Orvieto a
wanting. The reliefs a

The body of the chu
in the Gothic style, con
and is surmounted by a
Interior, 272 ft. long an
fully fitted up. The ban
designed by *Borgognon*
dome can only be ascen
prefecture in Pavia.

The Chapels and alt
and precious stones. 2nd
sections by *Macrino d'Alb*
by *Ambrogio Borgognone;*
saints, by the same. The
trance) formerly contained
the central part, above, r
the other parts being now
paintings by *Borgognone*, *I*
son, and others are of no

The transept and choi
a beautiful *Screen* of iron a
ment of Giangaleazzo Visco
executed chiefly by *Anton*
completed till 1562. Left
his wife *Beatrice d'Este (
tains a fine altar with car

adorned with figures of apostles and saints, from drawings by *Bergognone*. The handsome bronze candelabra in front of them are by *Labero Fontana*. The old sacristy to the left of the choir contains a fine Flemish ivory altar-piece in upwards of 40 sections by *Jean de Liège* of Brussels (16th cent.). — The door to the right of the choir, handsomely framed in marble, leads to the LAVATORIO, which contains a rich fountain and the *Madonna and Child in fresco by *Bern. Luini*. To the right of the lavatory is a small burial-place.

The SAGRESTIA NUOVA, or ORATORIO, is entered from the S. end of the transept: altar-piece, an *Assumption by *A. Solario*, but the upper part is said to be by *Giulio Campi* of Cremona. Over the door, Madonna enthroned, by *Bart. Montagna*; the side pictures by *Bergognone*.

The front part of the *CLOISTERS (della Fontana) possesses slender marble columns and charming decorations in terracotta. Fine view beneath of the side of the church and the right transept with its trilateral end. The REFECTORY is also situated here. Around the large CLOISTERS, farther back, are situated the 24 small houses occupied by the few remaining monks, each consisting of three rooms with a small garden.

The battle of Pavia, at which Francis I. of France was taken prisoner by Lannoy, a general of Charles V., took place near the Certosa on 24th Feb. 1525.

22½ M. *Pavia*, junction of different lines (see p. 176).

Pavia. — **Hotels:** CROCE BIANCA (Pl. a; B. 4), R. 2 fr. and upwards, D. 5, B. 2½, S. 4, L. 1, omnibus 1 fr.; LOMBARDIA (Pl. b; B, 3); TRE RE (Pl. c; B, 5). — *Café Demetrio*, Corso Vittorio Emanuele.

Cab per drive 80c., per hour 1½ fr. — *Omnibus* to the town 25c.

The names of most of the streets have been altered recently; the old names are generally given in red lettering below the new.

Pavia, with 29,836 inhab., capital of the province of the same name, situated near the confluence of the Ticino and the Po, the *Ticinum* of the ancients, subsequently *Papia*, was also known as the *Città di Cento Torri* from its numerous towers, of which only a few still exist. In the middle ages it was the faithful ally of the German emperors, until it was subjugated by the Milanese, and it is still partly surrounded by the walls and fortifications of that period. A visit to the town requires about 3 hours.

Leaving the railway-station, we enter the CORSO CAVOUR (Pl. A, 4) through the Porta Borgorato or Marengo (in a wall to the right is the statue of a Roman magistrate), and following the Via Jacopo Brossolaro to the right reach the Piazza del Duomo.

The CATHEDRAL (Pl. 4; B, 4), rising on the site of an ancient basilica, begun in accordance with a design by *Bramante*, and continued by *Cristoforo Rocchi* in 1486, but never completed, is a vast circular structure with four arms.

In the INTERIOR, on the right, is the sumptuous *Arca di S. Agostino, adorned with 250 figures (of saints, and allegorical), begun, it is supposed, in 1362 by *Bonino da Campione*, by whom the figures on the tombs of the Scaliger family at Verona (p. 202) were executed. To the right of the entrance is a wooden model of the church as originally projected. — The cathedral is at present undergoing a thorough restoration.

The gateway to the left of the church is in the late-Romanesque style. Adjoining it rises a massive Campanile, begun in 1583.

We may now proceed to the CORSO VITTORIO EMANUELE, a street

intersecting the town in a straight direction from N. to S., from the Porta di Milano to the Porta Ticinese, and leading to the covered Bridge (14th cent.; a pleasant promenade with picturesque view) over the *Ticino*, which is here navigated by barges and steamboats. A chapel stands on the bridge, halfway across.

S. Michele (Pl. 7, B, 5), to which the third side-street to the right leads (coming from the bridge), a Romanesque church erroneously ascribed to the Lombard kings, belongs to the latter part of the 11th century.

The facade is adorned with numerous very ancient reliefs in sandstone, in ribbon-like stripes, and a curious gabled gallery. The nave and aisles are supported by eight pillars, from which rise double round arches. The short choir, under which there is a crypt, terminates in an apse. Over the centre of the transept rises a dome. The pillars of the nave bear traces of ancient frescoes. The interior has lately been restored.

The traveller may now ascend the Corso Vitt. Emanuele past the handsome *Galleria* (Pl. 32) founded by Gazzaniga, and built by Balossi (completed in 1882), to the University (Pl. 31; B, 4), founded in 1361 on the site of a school of law, which had existed here since the 10th century. The building is much handsomer than that of Padua, the quadrangles of the interior are surrounded by handsome arcades and embellished with numerous memorial-tablets, busts, and monuments of celebrated professors and students. In the first court are statues of the professors Bordoni, Porta, and Panizzi, in the second a statue of Volta and three memorial reliefs of professors attended by students. — Opposite the university, in the Piazza d'Italia, rises a statue of *Italy*.

The Corso next leads in a N. direction, past the *Theatre*, to the *Piazza Castello*, with a monument to Garibaldi, by Pozzi, unveiled in 1884, and to the old *Castle* (Pl. C, 3), erected by the Visconti in 1360-69, now used as a barrack, and containing a handsome court of the 14th century. — Adjacent, at the corner of the Passeggio di S. Croce, is the church of *S. Pietro in Cielo d'Oro*, with a Romanesque façade.

At the back of the university lies the *Ospedale Civico*, and farther E., in the Via Defendente Sacchi (formerly Canepanova) the church of *S. Maria di Canepanova* (Pl. 15; C, 4), a small dome-covered structure designed by Bramante (1492). — More to the N., at the corner of the Corso Cairoli (formerly Contrada del Collegio Germanico), is the Romanesque church of *S. Francesco* (Pl. 8; C, 4), of the 14th cent., with a façade in the pointed style. In the vicinity stands the *Collegio Ghislieri* (Pl. 18; C, 4), founded in 1569 by Pius V. (Ghislieri), a colossal bronze statue of whom has been erected in the piazza in front. On the E. side of the Piazza Ghislieri is the *Instituto di Belle Arti*, containing collections of natural history, antiquities, etc.

In the Via Roma, to the W. of the university, to the right, is the *Jesuits' Church* (Pl. 11; B, 4). — At the end of the short Via

Malaspina is the *Casa Malaspina*, at the entrance to the court of which are busts of *Boëthius* and *Petrarch*. The interior contains a small collection of engravings and paintings.

Tradition points this out as the place in which *Boëthius*, confined by the Emperor Theodoric, composed his work on the 'Consolation of Philosophy', and *Petrarch* once spent an autumn here with his daughter and son-in-law. His grandson, who died at the Casa Malaspina, was interred in the neighbouring church of S. Zeno. A short poem of Petrarch is allusion to this event, in six Latin distichs, is one of the many inscriptions on the wall opposite the entrance.

The Via Roma terminates in the Piazza del Carmine, with the church of *S. Maria del Carmine* (Pl. 6, B, 4), a brick edifice of fine proportions, flanked with chapels, and dating from 1375.

In the S.E. part of the town is the *Collegio Borromeo* (Pl. 16; C, 5, 6), with its beautiful court, founded by St. Carlo Borromeo in 1563; the vestibule is decorated with frescoes by Ped. Zuccari.

From Pavia to Vercelli, see p. 70.

From Pavia to Alessandria viâ Valenza, 49½ M., by railway in 3½ hrs. (fares 7 fr. 40, 5 fr. 15, 3 fr. 75 c.). The line crosses the Ticino and intersects the *Lomellina*, or broad plain of the Po, in a S.W. direction. Stations *Cava-Carbonara*, *Sairano*, *Simone*, *Pieve-Albignola*, *Sannazzaro*, *Ferrera*, *Lomello*, *Mede*, *Castellaro*, *Torre-Beretti*, *Valenza*, see p. 70. Hence to *Alessandria* and *Genoa*, see p. 70, and pp. 72, 73.

From Pavia to Brescia viâ Cremona, 77½ M., railway in 4½-6 hrs. (fares 14 fr. 15, 9 fr. 95, 7 fr. 10 c.). — None of the stations are worthy of note except Cremona itself.

The line intersects the fertile plain watered by the Po and the Olona. Stations *Motta San Damiano*, *Belgiojoso*, with a handsome château; near *Corteolona* the Olona is crossed. Then *Mirandola*, *Chignolo* on a small tributary of the Po, *Ospedaletto*, and *Casalpusterlengo*, where the line unites with that from Piacenza to Milan (R. 41) — 20½ M. *Codogno* possesses large cheese-manufactories (to Piacenza, see p. 208). Near *Pizzighettone*, a fortified place, the *Adda* which is here navigable, is crossed. This district is considered unhealthy. Stations *Acquanegra* and *Casa Tiguori*.

44 M. *Cremona* (see below) is a terminus, from which the train backs out. To Treviglio (Milan and Bergamo) and Mantua, see below.

From Cremona to Brescia the line proceeds due N., following as far as *Olmeneta* the line from Cremona to Treviglio (see below). Near *Robecco-Pontevico* the *Oglio*, a considerable affluent of the Po, is crossed. *Verolanuova*, *Manerbio*, then across the *Mella* to *Bagnolo* and *S. Zeno Naviano*.

77½ M. *Brescia*, see p. 188.

From Pavia to Stradella, viâ *Bressana-Bottarone* (see below), 20 M., railway in 1¼ hr. (fares 3 fr. 60, 2 fr. 55, 1 fr. 65 c.). *Stradella*, see p. 71.

From Pavia to Cremona, viâ *Codogno* (p. 208), 46 M., railway in 2½-3 hrs. *Cremona*, see p. 177.

From Pavia to Voghera, 16 M., railway in ½-¾ hr. (fares 2 fr. 95, 2 fr. 15, 1 fr. 50 c.; express 3 fr. 30, 2 fr. 35 c.). The train crosses the Ticino, the Po, and a small tributary of the latter. Stations *Casa Manara*, *Bressana-Bottarone* (branch to Stradella, p. 71), *Calcababbio*, *Voghera*, and journey to Tortona, see p. 70; Novi, and journey to Genoa, see p. 72.

38. From Milan to Mantua viâ Cremona.

100 M. Railway in 5-6 hrs.; fares 18 fr. 15, 12 fr. 65, 8 fr. 10 c.

From Milan to (20 M.) *Treviglio*, see p. 179. Our train diverges here from the main line to the S.E. — 24½ M. *Caravaggio*, birthplace of the painter Michael Angelo Amerighi da Caravaggio (1569-1609), with the pilgrimage-church of the *Madonna di Caravaggio*. — 30 M. *Casaletto-Vaprio*.

34½ M. **Crema** (*Alb. Posso*), an industrial town (7768 inhab.) and episcopal residence, with an ancient castle. The *Cathedral* possesses a fine Romanesque façade, and contains a St. Sebastian by Vinc. Civerchio (at the second altar on the left). The church of *S. Maria delle Grazie* is adorned with interesting frescoes. — About ¾ M. from the town stands the circular church of *S. Maria della Croce*, with effective subsidiary buildings in brick, built about 1490 by *Giov. Batt. Battagli* of Lodi, a contemporary of Bramante. The interior, octagonal in form, is adorned with paintings by *Campi*. — Crema is connected by tramways with Brescia and with Lodi.

40 M. *Castelleone*, 45 M. *Soresina*, 50½ M. *Casalbuttano*; 54½ M. *Olmeneta*; 61 M. *Cremona*, the station of which is outside the Porta Milanese (Pl. B, C, 1).

Cremona. — *Italia (Pl. b; E, 3), good rooms and cuisine, moderate charges; Sole d'Oro (Pl. a; F, 3); Cappello (Pl. c; E, 4). — Cab per drive ½ fr., for ½ hr. 1 fr., for each additional ½ hr. ½ fr.

Cremona, the capital of a province and an episcopal see, with 31,083 inhab., lies in a fertile plain on the left bank of the Po, and carries on considerable silk-manufactures.

The original town was wrested by the Romans from the Gallic Cenomani and colonised by them at various periods, the first of which was at the beginning of the second Punic war (B.C. 218). It suffered seriously during the civil wars, and was several times reduced to ruins, but was restored by the Emp. Vespasian. The Goths and Lombards, especially King Agilulf, as well as the subsequent conflicts between Guelphs and Ghibellines, occasioned great damage to the town. Cremona espoused the cause of Frederick Barbarossa against Milan and Crema, and subsequently came into the possession of the Visconti and of Francesco Sforza, after which it belonged to Milan. On 1st Feb., 1702, Prince Eugene surprised the French marshal Villeroi here and took him prisoner. In 1799 the Austrians defeated the French here.

The manufacturers of the far famed Violins and Violas of Cremona were *Andrea Amati* (1510-80) and *Nicola Amati* (1596-1684), *Giuseppe Guarneri* (c. 1680) and *Antonio Stradivari* (1644-1728).

Cremona was the birthplace of *Sofonisba d'Anguissola* (1535-1626), who, like her five sisters, practised the art of painting, and was highly esteemed by her contemporaries. She afterwards retired to Genoa, and even in her old age attracted the admiration of Van Dyck. In the 16th cent. Cremona possessed a school of art of its own, which appears to have been influenced by Romanino especially, and also by Giulio Romano.

In the Piazza del Comune (Pl. F, 4) rises the Torrazzo, a tower 307 ft. in height, said to be the loftiest in Italy, erected in 1261-84, connected with the cathedral by a series of logge. The summit commands an extensive prospect. — Opposite the tower is the Gothic *Palazzo Pubblico (Pl. 12) of 1245 (restored), containing a few

pictures by masters of the Cremona school, and a richly decorated chimney-piece in marble by *G. C. Padone* (1502). Adjacent is the *Palazzo de' Gonfalonieri*, of 1292. Remarkable Portal.

The **Cathedral* (Pl. 3; F, 4), of 1107, in the Romanesque-Lombard style, has a rich main façade embellished with columns and gaily brick façades on the transepts (especially the S.).

The interior with its aisles and transepts, also flanked with aisles, is covered with frescoes executed by various representatives of the school of Cremona, such as *Boccaccino* (1500), father and son, and the later masters *Campi*, *Altobello*, *Bembo*, and *Gatti*. On the left wall above the first four arches of the nave, *Boccaccino the Elder*, Life of the Virgin, depicted in eight scenes, 5th arch, *Bonifacio Bembo*, The Magi, and Presentation in the Temple, beyond the organ, *Altobello di Melone*, Flight into Egypt, and Massacre of the Innocents; above the last arch, *Boccaccino*, Christ teaching in the Temple. The colossal figures in the apse are also by *Boccaccino*. Right wall, above the arches *Altobello*, Last Supper, Christ washing the feet of the Disciples, Christ on the Mount of Olives, Christ taken by the soldiers, Christ before Caiaphas, above the 4th arch, *Cristoforo Moretto Cremonese*, Christ led out to be crucified, Scourging of Christ, 5th arch, *Romanino*, Crown of Thorns, Ecce Homo, above the last three arches, towards the façade, **Pordenone's* three celebrated Passion Scenes, Christ before Pilate, Christ and Veronica, Christ nailed to the Cross. On the front wall are a colossal Crucifixion and Entombment by *Pordenone*. — The two pulpits are embellished with important Lombardic reliefs, taken from an old altar, and ascribed to *Amadeo*. In the first Chapel to the right is an altar-piece by *Pordenone*, Madonna between two saints, with the donor worshipping.

In the vicinity are the octagonal *Battistero* (Pl. 1, F, 4) of 1167, and the *Campo Santo* (Pl. 2), with curious and very ancient mosaics; among these are Hercules and Nessus; Piety wounded by Cruelty; Faith tearing out the tongue of Discord, etc. The adjacent *Square Roma* (Pl. E, F, 3), on the site of some houses recently pulled down, is laid out with gardens (music on Sun. and Thurs. evenings).

From the Palazzo Pubblico to the W. the Contrada Ariberti leads to the *Palazzo Reale* (formerly *Ala di Ponzone*), which contains natural history and other collections, a cabinet of coins, and a few pictures (open daily 9-3, except Sundays). Farther up the Corso Vittorio Emanuele, in the second cross-street to the left, is the richly-painted church of S. Pietro al Po (Pl. 10, D, E, 5), designed by Ripari in 1549-70. In the interior, at the third altar to the right, a Madonna and four saints, by *Joh. Franciscus Bembus* (1524), an otherwise unknown imitator of Fra Bartolommeo. The rich ceiling-decorations are by the brothers *Campi*.

In the church of S. Agostino e Giacomo in Brarda (Pl. 6; D, 3), of the 14th cent., with aisles and barrel-vaulting; first chapel to the right, Christ weeping, by *Giulio Campi*, at the second last side-altar, a Madonna and two saints by *Perugino* (1494); on the left, between the third and fourth altars, portraits of Francesco Sforza, and between the fourth and fifth altars, of his wife Bianca Maria Visconti. Frescoes (restored) by *Bonif. Bembo*.

We next walk through the Contrada S. Margherita (passing on

the right the small church of that name, built and embellished with paintings by *Giulio Campi*) to the PIAZZA GARIBALDI (Pl. C, D, 2) with the church of S. AGATA (Pl. 5; in the right aisle, Marriage of St. Catharine and St. Joseph; at the sides of the high-altar, four large *Frescoes by *Giulio Campi*, painted in 1536 in the style of Pordenone), whence the Corso di Porta Milano leads N.W. to the gate of that name and to the station.

Among the numerous handsome palaces of Cremona may be mentioned the *Pal. Sansecondo*, the *Palazzo Cavitti* (formerly *Raimondi*), containing sculptures by Pedone, the *Pal. Stanga a S. Vicenzo*, and the *Palazzo Dati* (now part of the large hospital), with its fine court and staircase, all in the Corso di Porta Milano.

About 1½ M. to the E. of the town, not far from the Mantua road, is the church of *S. Sigismondo*, containing frescoes and pictures by *Campi*, *Boccaccino*, and other Cremona masters; *Altar-piece by *Giulio Campi*, representing the Madonna with saints, and below, Francesco Sforza and his wife, the founders of the church. — Near the village of *Le Torri* lies the beautiful *Villa Sacerdoti*.

FROM CREMONA TO MANTUA, 39 M., in about 2 hrs. The chief station is *Piadena* (see below). *Mantua* see p. 211.

FROM CREMONA TO BRESCIA OR PAVIA, see p. 178.

FROM CREMONA TO PIACENZA (tramway four times daily in 2½ hrs.). The road intersects the plain on the right bank of the *Po*, after having crossed the river with its numerous islands, and leads by *Monticelli*, *S. Nazzaro*, and *Caorso*, where the river formed by the *Chiavenna* and *Riglio* is crossed. Near *Roncaglia* we cross the *Nure* and soon reach *Piacenza* (p. 266) to the W.

66 M. *Villetta-Malagnino*; 70 M. *Gazzo* and *Pieve S. Giacomo*; 75 M. *Torre de' Picenardi*, 79 M. *Piadena* (branch under construction by *Casalmaggiore* to *Parma*, p. 298); 81 M. *Bossolo*, with an old castle belonging to the Gonzaga family. Before reaching (88 M.) *Marcaria*, the train crosses the *Oglio*. — 93½ M. *Castellucchio*.

About 2½ M. to the E. of Castellucchio, and 5 M. from Mantua, is situated the church of *S. Maria delle Grazie*, founded in 1399, a famous resort of pilgrims, and containing a number of curious votive offerings in the form of life-size figures in wax, bearing the names of 'Charles V', 'Ferdinand I', 'Pope Pius II', the 'Constable de Bourbon', and others. Also a few monuments.

The train now crosses the *Mincio*. — 100 M. *Mantua*, see p. 211.

29. From Milan to Bergamo.

32 M. RAILWAY in 1½-1¾ hr. (fares 5 fr. 90, 4 fr. 15, 2 fr. 95 c.). Finest views to the left.

Milan, see p. 119. — 7 M. *Limito*; 9½ M. *Vignate*; 12 M. *Melzo*. At (16 M.) *Cassano*, a large village with a number of palatial houses, the train crosses the blue *Adda*. 20 M. **Treviglio**, with the church of *S. Martino*, containing an altar by Buttinone and Zenale. Branch-line hence to Cremona, see R. 28; direct line to Verona, see p. 182; also tramway to Lodi. — 26 M. *Verdello*; 32½ M. *Bergamo*.

Bergamo. — **Hotels.** Albergo d'Italia, R. from 2, B. 1¼ fr.; Cappello d'Oro, both in the new town. — *Trattoria Giardinetto*, by the Porta S. Agostino, with garden and view, but otherwise poor. *Caffè Centrale.* — *Cabs* 2 fr. per hour.

Bergamo (1246 ft.), the ancient *Bergomum*, which belonged to the republic of Venice from 1428 to 1797, is now a provincial capital with 23,819 inhab., and one of the busiest of the smaller trading and manufacturing towns in Italy. The once far-famed fair (Fiera di S. Alessandro, lasting from the middle of August to the middle of September) has now lost its importance. The town consists of two distinct parts, the old (*Città*) and the new. The New Town (*Borgo S. Leonardo*, *Borgo Pignolo*, and *Borgo S. Tommaso*), with its woollen, silk, and other manufactories, the interesting piazza (*la Fiera*, Pl. D, 4, 5) where the fair is held, pretty shops and a recently-completed Protestant church, lies in the plain.

From the railway-station a wide street leads to the Piazza Cavour (Pl. D, 5), with a statue of Victor Emanuel by Barzaghi. Hence a narrow street runs to the left to the church of *S. Alessandro in Colonna* (Pl. 12, C, 4), containing a fine Assumption by Romanino. The Contrada Torquato Tasso leads to the right from the Piazza Cavour to **S. Bartolommeo.** Behind the high altar is a large *Altar-piece by *Lor. Lotto* (1516) representing the Madonna surrounded by 10 saints. The predella (Entombment, Stoning of Stephen, Miracle of St. Dominicus) are now in the sacristy, where there is also a Pieta and saints by *Borgognone*. — Farther on is **S. Spirito**, a beautiful Renaissance building without aisles.

Interior. On the left, at the first altar, *Scipio Landonio*, Madonna between SS. Peter and Paul. The large *Altar-piece is by *Borgognone* (1508). Descent of the Holy Ghost, God the Father, Annunciation, on the left, John the Baptist and St. Jerome, on the right, St. Augustine and St. Francis. On the right, 4th Chapel, *Lotto*, Madonna and 4 saints, above, angels in a glory (1521), 5th chapel, *Previtali*, Madonna and 4 saints, (1525), above, by the same artist, Resurrection of Christ, and 4 saints (finished by *Ag. Caversegno*). To the right of the high altar is *Previtali's* master piece, John the Baptist, surrounded by SS. Bartholomew, Nicholas of Bari, Joseph, and Dominicus (1515).

Farther on, in the Contrada di Pignolo, are the churches of *S. Bernardino* (*Lotto, Madonna and Saints, 1521) and *S. Alessandro della Croce* (*Moroni*, Madonna; in the sacristy, *Lotto*, Trinity, *Moroni*, portrait, and *Previtali*, Crucifixion, dated 1514).

The Old Town (*Città*), beautifully situated on the hills and containing many interesting houses of the early and late Renaissance, is connected with the lower town by the Strada Vittorio Emanuele. The *Promenade* affords a fine view of the Brianza (p. 143) and of the beautiful amphitheatre formed by the surrounding mountains, particularly those to the N.E. The *Castle* (Pl. A, 1), on the hill to the N.W., commands a still finer prospect.

In the Piazza Garibaldi, or market-place (1¼ M. from the railway-station), is situated the *Palazzo Nuovo* (Pl. 8, C, 2), the seat of the municipal authorities, erected in the Renaissance

style by Scamozzi, but unfinished. Opposite to it is the library in the Gothic *Palazzo Vecchio*, or *Broletto*, the ground-floor of which consists of an open hall supported by pillars and columns. Near it are the *Monument of Torquato Tasso* (whose father *Bernardo* was born at Bergamo in 1493), and a handsome fountain.

At the back of the Broletto is the Romanesque church of **S. Maria Maggiore** (Pl. 6, B, C, 2, 3), erected in 1173, with ancient portals supported by lions on the N. and S. sides. Adjoining the N. portal is the rich Renaissance façade of the chapel of the Colleoni.

The Interior (entrance on the S. side) contains some ancient wall-paintings under thick tapestry, much injured; fine *Carved work on the choir-stalls by the Bergamasque *Giov. Franc. Capo Ferrato*, and admirable inlaid wood (intarsia) by *Fra Damiano*. This church also contains the tomb of Cardinal *Alessandro*, who died at Avignon in 1319 (early Renaissance sarcophagus, modern canopy), and the monument of the celebrated composer *Donizetti* of Bergamo (d. 1848), by *Vincenzo Vela*, opposite, that of his teacher *Giov. Simone Mayr* (d. 1845). The treasury (above the sacristy) contains a large crucifix (about 5 ft. high) referred to the 13th century (?) and a few works in niello. — The façade of the adjoining *Cappella Colleoni (shown by the sacristans of the church), in the early Renaissance style, is lavishly adorned with coloured marbles and sculpturing. In the interior, which has been much altered, is the monument of the founder Bartolommeo Colleoni (d. 1475, p. 271), by *G. Ant. Amadeo*, which is deservedly considered one of the best Renaissance sculptures in Lombardy. The reliefs represent the Bearing of the Cross, Crucifixion, and Descent from the Cross; below runs a frieze of Cupids, above which are the Annunciation, the *Nativity, and the Magi, and on the summit is the gilded equestrian statue of Colleoni; adjacent, the much smaller, but beautifully executed monument of his daughter Medea. Above the altar, to the right, are some fine sculptures; to the left, a Holy Family by *Angelico Kauffmann*.

The adjoining **Cathedral** (Pl. 3, C, 2, 3) was built from the designs of *C. Fontana* in 1689 on the site of an earlier edifice. At the first altar to the left is a Madonna and saints by *G. B. Moroni*, a pupil of Moretto; the choir contains a Madonna by *Savoldo*. The adjacent Baptistery, by *Giovanni da Campione* (1340), recently restored, is best viewed from the passage leading to the sacristy, in which is a picture (Revocation of the Interdict) by *Lotto*; behind the high-altar, *Giov. Bellini*, Madonna and Child.

On the slope of the hill, in the street leading to the Porta S. Caterina is situated the **Accademia Carrara** (Pl. 11, B, 2), a school of art containing a picture-gallery (*Galleria Carrara* and *Galleria Lochis*, open to the public daily from 30th Aug. to 18th Sept., during the rest of the year on the 1st Sun. and 3rd Thurs. of each month only, shown at other times on application to the custodian).

Galleria Carrara. I. R. Engravings and Drawings. II. R. *Previtali*, Descent of the Holy Ghost. 40. *Bellotto*, Arch of Titus. 65-68. *Innocenti*, Landscapes. *69. *Lotto*, Betrothal of St. Catharine (1523), the landscape was cut out during the French Revolution); 68. *Previtali*, Madonna and saints. 87. *Cariani*, Saints around the Madonna. 70. *Francesco da S. Croce*, Annunciation (1504, early work). 75-83. *Moroni*, Portraits (82, 83, best; 81, an early work). 85. *Cariani*, Portrait of a woman. Then beyond a series of portraits by *Ghislandi*, the Bergamasque Titian of the 18th cent. 97. *Previtali*, St. Antonius, with 96. Peter, Paul, Stephen and Lawrence; 98. *G. Ferrari*, Madonna and Child; 101. *Moroni*, St. Jerome.

(in Moretto's manner). — III. R. 137. *Cariani*, Massacre of the Innocents; *139. *Mantegna*, Madonna; 165. *Marco Basaiti*, Head of Christ (1517); 188. *Moroni*, Madonna and saints. — IV. R. Unimportant. — V. R. 342. *Brescia*, Last Supper (1532).

Gallerie Locatelli. I. R. Unimportant pictures. — II. R. Above the doors, 49-51 and 54. *G. Ferrari*, Cupids; 52-54. *Lotto*, Studies for pictures of saints; 55. *Moroni*, Madonna, two saints below; 56. *Moretto*, Holy Family; 41, 42. *Paris Bordone*, Vintages; 60, 61. *P. Longhi*, Venetian scenes; 47. *Tiepolo*, Sketch for an altar-piece; 69. *Ghislandi*, Portrait of a boy; 93, 94. *Guardi*, Views of Venice. — III. R. 125. *Mantegna*, Madonna between St Sebastian and Rochus (1457); 129. *C. Crivelli*, Madonna; 130. *Luini*, Adoration of the Child; 131. *Zenale* (more probably *Ambrogio Bergognone*), Madonna and Child; 137. *Beltraffio*, Madonna and Child; 146. *Cariani*, Shepherd and Shepherdess playing on musical instruments; 147. *Venetian School*, Portrait; 151. *After Bellini*, The doge Loredan (original in London); 154. *Mantegna* (?), Portrait; 157. *Giorgione* (?), Portrait, said to be of Lucrezia Borgia; *Mantegna* (more probably *Gregorio Schiavone*), 159. Alcazius; 161. St Jerome; 163. *Giovanni*, Altar-piece; 166. *Pinturicchio*, Adoration of the Child; 169. *Mantegna*, Resurrection of Christ; 170. *Cariani*, Adoration of the Magi; 171. *Previtali*, Madonna; 174. *Moroni*, Portrait of a man; *177. Pitton (more probably an early work of *Moretto*), Christ appearing to a donor (signed 1510); *183. *Palma Vecchio*, Madonna between St John and Mary Magdalene; *184. *Cariani*, Portrait of man; *185. *Lotto*, Madonna and St Joseph and Catharine (1553); *207. *Raphael*, St Sebastian (early work); 210. *Bellini*, Madonna and Child (early work); *221. *Francesco Prunna*, Bearing of the cross; 222. *Antonello da Messina*, St Sebastian; 232. *Cosimo Tura*, Madonna; 234. *Dürer* (?), Portrait; (above the door) 235. *Gian da Cremona*, Nativity of the Virgin.

A branch railway from Bergamo ascends the valley of the *Serio* to *Vertova* (continuation to *Clusone* under construction). The first station is *Alzano*, where the church of S. Martino contains one of Lotto's master-pieces (Death of St. Peter Martyr).

From Lecco to Brescia viâ Bergamo.

51½ M. Railway in 3-3½ hrs.; fares 8 fr. 40, 6 fr. 60, 4 fr. 70 c.

Lecco, see p. 143. — 2½ M. *Maggianico*, 4 M. *Calolzio*, see p. 143, 10 M. *Cisano*; 12 M. *Pontida*, 14 M. *Mapello*, 16 M. *Ponte S. Pietro*, with a tasteful church and an old castle. The train now crosses the *Brembo*. — 20½ M. *Bergamo* (p. 180). — Near (23½ M.) *Seriate*, the *Serio* is crossed. 28 M. *Gorlago*, 31½ M. *Grumello*, beyond which the *Oglio*, descending from the Lago d'Iseo, is crossed. — 34 M. *Palazzolo*, where a branch-line diverges to *Paratico* (p. 194). Picturesque glimpse of the village in the valley to the left with its slender towers. — 39 M. *Cocaglio*, with the monastery of *Mont' Orfano* on a height, 40 M. *Rovato* (see below); 44 M. *Ospitaletto*. — 51½ M. *Brescia*, see p. 188.

30. From Milan to Verona.

93 M. Railway in 3¼-5¼ hrs. (fares, 16 fr. 95, 11 fr. 35, 8 fr. 45 c., express, 18 fr. 85, 13 fr. 5 c.).

From *Milan* to (20 M.) *Treviglio*, junction for the lines to Cremona (p. 177) and Bergamo (p. 179), see p. 179. — 22½ M. *Vidalengo*. Beyond (25½ M.) *Morengo*, the train crosses the *Serio*, a

tributary of the Adda. 28 M. *Romano;* 32 M. *Calcio.* The *Oglio,* which issues from the Lago d'Iseo, is now crossed. 36½ M. *Chiari,* an old and industrious town of 9478 inhab., with a library. 40 M. *Rovato,* junction of the Bergamo and Brescia line described above. 44 M. *Ospitaletto.* — 51½ M. **Brescia,** see p. 188.

The slopes near Brescia are sprinkled with villas. — 56 M. *Rezzato,* beyond which the *Chiese* is crossed; 61½ M. *Ponte S. Marco.* Beyond (65 M.) *Lonato* a short tunnel and a long cutting.

A long viaduct now carries the line to (68 M.) *Desenzano* (p. 184). The train affords an admirable survey of the Lago di Garda and the peninsula of Sermione (p. 184).

Near (72 M.) *S. Martino delle Battaglie,* on the right, is the monument commemorating the battle of Solferino, where the French and Piedmontese under Napoleon III. and Victor Emanuel defeated the Austrians under the emperor Francis Joseph on June 24th, 1859.

The village of *Solferino* (Inn, good red wine; guides) lies on the heights to the S., about 5 M. from the railway; carriage from stat. Desenzano, there and back, 15 fr. It formed the centre of the Austrian position and was taken about 1 o'clock in the afternoon by the French guards. The ground northwards to the banks of the Lago di Garda was held by General Benedek, who repulsed all the attacks of the Piedmontese until nightfall, and only abandoned his position on receiving the order to retreat. The left wing of the Austrian army, attacked by the French under General Niel, also maintained its position until late in the afternoon.

77 M. **Peschiera** (station ½ M. from the town, comp. p. 185), a fortress with 1200 inhab., lies at the S.E. end of the Lago di Garda, at the efflux of the Mincio, which the train crosses. On 30th May, 1848, the place was taken by the Piedmontese after a gallant defence by the Austrian General *Rath* (d. 1852).

79½ M. *Castelnuovo;* 83½ M. *Somma-Campagna.* — 91 M. *Verona Porta Nuova;* 93 M. *Verona Porta Vescovo,* see p. 199.

31. The Lago di Garda.

Steamboat. W. Bank, between Desenzano and Riva, once daily in 4 hrs. (fares 4 fr. 35 c., 2 fr.). Stations *S. Felice di Scovolo, Salò, Gardone-Riviera, Maderno, Gargnano, Tignale, Tremosine, Limone, Riva.* — E. Bank, between Riva and Peschiera, every day except Tuesday in 4 hrs. (fares 4 fr. 50, 2 fr. 50 c.). Stations *Malcesine, Assenza, Castelletto, Torri, Garda, Bardolino, Lazise, Peschiera.* (On Tuesday the steamboat of the E. bank, starting from Riva, plies from Lazise to Desenzano instead of to Peschiera, and returns by the same route.) — Restaurant (indifferent) on board the steamers; payment to be made in Italian money.

The *Lago di Garda* (226 ft.), the *Lacus Benacus* of the Romans, the largest of the N. Italian lakes, is 37 M. in length, and 1½-10 M. broad; area 189 sq. M., depth in many places upwards of 1000 ft. The whole lake belongs to Italy, except the N. extremity with Riva, which is Austrian. The lake is rarely perfectly calm,

and in stormy weather is almost as rough as the sea, a circumstance recorded by Virgil (Georg. ii. 160). The blue water, like that of all the Alpine lakes, is remarkably clear.

The banks, although inferior in attraction to those of the Lake of Como, present a great variety of beautiful landscapes, enhanced by the imposing expanse of the water. The shores of the S. half are flat and well cultivated, but they become bolder between *Capo S. Vigilio* and a point to the N. of *Salò*, where the lake contracts. The vegetation is luxuriant, especially on the more sheltered W. bank. Even the sensitive lemon arrives at maturity here, but the trees require to be carefully covered in winter. This is accomplished with the aid of numerous white pillars of brick, 8-20 ft. in height, erected at regular intervals, and united by transverse beams at the top. The fruit is more bitter and aromatic than that of Sicily, suffers less from carriage, and keeps longer. Price in plentiful seasons 3-4 fr. per hundred, but frequently as high as 10 fr. — The *carpione*, or salmon-trout, which attains a weight of 25 lbs., the *trutta*, or trout, the *lagone*, and the *sardone* are excellent fish.

Desenzano (*Alb. Reale Mayer*, prettily situated; *Posta Vecchia*; *Due Colombe*, well spoken of), a small town with 4348 inhab., at the S.W. angle of the lake, is a railway-station (p. 183). Omn. from the steamboat to the train 50 c., luggage 25 c.

To the E., not quite half-way to Peschiera (p. 183), is the narrow promontory of *Sermione*, projecting 3 M. into the lake, which here attains its greatest breadth.

A pleasant excursion may be made thither by boat or by carriage (6 M. from Desenzano), but the road is not recommended to walkers. The fishing village (poor locanda; Roman inscriptions and Lombard ornaments in the doorway) adjoins the handsome ruin of a castle of the Scaligers (p. 200). We then cross the olive-clad height, past the little church of S. Pietro, to (1 M.) the extremity of the peninsula, where we obtain a charming view. On the hill are remains of baths, and on the promontory are relics of a building extending out into the lake, which are said to have belonged to the country house of Catullus, who wrote his poems here ('Sirmio peninsularum insularumque ocellus').

Western Bank from Desenzano to Riva. — The steamboat steers near the W. bank, but does not touch at the small villages of *Moniga* and *Manerba*. Opposite the promontory of *S. Vigilio* (p. 185) it next passes the small *Isola di S. Biagio* and the beautiful crescent-shaped *Isola di Garda*, the property of the Duca Ferrari. The latter was fortified by the Italians in 1859, but the works have since been removed. The steamer now steers to the W. and enters the bay of **Salò** (*Hôtel Salò*, with superb view from the terrace, R. from $1^1/_2$, pens. 7 fr.; *Gambero*, *Sirena*), a delightfully-situated town with 4964 inhab., surrounded with terraces of fragrant lemon groves. The *Monte S. Bartolommeo*, at the foot of which the town lies, affords a charming view, especially by evening-light. (Tramway to Brescia.) The next village is **Gardone-Riviera** (**Pens. Gardone-Riviera*, pens. from 2 fr.), in a sheltered spot on a little bay, suitable for a prolonged stay. — Tramway from ($1^1/_2$ M.) Salò to Brescia, see p. 188.

Then **Maderno**, on a promontory extending far into the lake, with the old church of *St. Andrea* at the harbour, dating from the

8th cent. and afterwards rebuilt, with ancient portal and Lombard capitals, and Roman inscriptions and reliefs on the outside walls. Beyond rises the *Monte Pissocolo*. Farther on are *Toscolano*, *Cecina*, and *Bogliaco*, with a large country-residence of Count Bettuno. Most of the lemon-gardens belong to members of the Italian noblesse. Then **Gargnano** *(Cervo)*, an important-looking place (4100 inhab.) in the midst of lemon and olive plantations, and one of the most attractive points on the lake.

The mountains now become loftier. The small villages of *Musione*, *Piovere*, *Tignale*, and *Oldese* are almost adjacent. Then *Tremosine*, on the hill, scarcely visible from the lake, to which a steep path ascends on the precipitous and rocky bank. In a bay farther on are seen the white houses of *Limone*, another lemon and olive producing village. The Austrian frontier is passed a little beyond *La Nova*, and a view is soon obtained of the *Fall of the Ponale* and the new road (see p. 186).

Riva, see below. — Customhouse examination on the arrival and departure of the steamboats.

Eastern Bank from Riva to Peschiera. About 10 min. after the steamboat (p. 183) has quitted Riva, the fall of the Ponale, mentioned at p. 186, comes into view. *Torbole* (p. 42) lies to the left. The steamer now steers S. to **Malcesine** *(Italia)*, a good harbour on the E. bank, with an old castle of Charlemagne, which was afterwards a robbers' stronghold. Goethe, while sketching this ruin, narrowly escaped being arrested as a spy by the Venetian government. The castle has since been restored. Beyond it is the rock of *Isoletto dell' Olivo*, then *Cassone*, and a little farther the small island of *Trimelone*. The next places of importance are *Castello*, *S. Giovanni*, *Castelletto*, all belonging to the parish of *Brensone*, and *Torri*; high up on the mountain-slope lies *Montagna*. The banks gradually become flatter. The promontory of *San Vigilio*, sheltered from the N. wind by the *Monte Baldo* (p. 186), extends far into the lake, and is the most beautiful point of view on the E. bank. The surrounding hills are planted with vines, olives, and fig-trees. The picturesque old town of **Garda** *(*Tre Corone)*, with 1500 inhab., beautifully situated in a bay at the influx of the *Tesino*, which descends from the Monte Baldo, gave its name to the lake. To the S. in the distance is the peninsula of *Sermione* (p. 184). The next places are *Bardolino*, *Cisano*, and *Lasise*, each with its harbour.

Peschiera (see p. 183), at the efflux of the *Mincio* from the lake, is a station on the Milan and Verona railway. The station is on the E. side of the town, 1/2 M. from the landing-place (omnibus 50 c.).

Riva. — Hotels. *Sole d'Oro, with a garden on the lake, R. from 80 kr., D. 1½ fl., L. & A. 50 kr., pens. 2½-3 fl.; *Hôtel-Pension au Lac,

with large gardens and baths, ½ hr. to the E. on the road to Torbole, R. from 60, B. 40, L. & A. 50 kr., D. 1 fl. 50 kr., pens. 7½-8 fl., recommended for a prolonged stay; Hôtel Pension Bender, R. 1 fl., L. & A. 50, B. 45 kr.; well spoken of; Bavaria, Strandweg, outside the Porta S. Michele; pens. 1½ fl.; Hôtel Giallo Forcolo, R. 80-50 kr., all moderate.

Beer at *Musch's*, in the *Giardino S. Marco* outside the Porta S. Marco, and in a garden outside the Porta S. Michele.

Baths in the lake to the E., beyond the barrack.

Omnibus to Mori, see p. 41; to Arco once daily, at 12.30 p.m., from Arco at 12.30 p.m., in 40 min., fare 20 kr. Carriage with one horse there and back 2 fl.

Boats, without rower, 40 kr. per hour.

Riva, a busy harbour with 6046 inhab., is charmingly situated at the N. end of the lake, at the base of the precipitous *Rocchetta*. The *Church of the Minorites*, outside the Porta S. Michele, erected in the 16th cent., is adorned with gilding and stucco mouldings. The *Parish Church* in the town possesses several modern pictures and frescoes. The watch-tower of *La Rocca* on the lake, fortified anew since 1850, at present a barrack, and the old *Castello*, high on the mountain to the W., erected by the Scaligers, greatly enhance the picturesqueness of the place. The situation of Riva is sheltered and healthy, the heat of summer being tempered by the lake. Private apartments may be procured on moderate terms.

Excursions. To the Fall of the Ponale (1 hr.) best accomplished by boat (there and back 2 fl. and fee). The waterfall itself, which is formed by the Ponale shortly before it flows from the Val di Ledro into the lake, is insignificant, but its surroundings are picturesque. We disembark at the point where the disused bridle path from the Ledro valley reaches the lake, ascend a little, passing some ruined houses, and beyond the old bridge just below the fall, reach the best point of view. The walk to the fall by the new *Road* is also interesting. It leads at a considerable height along the rocky precipices of the W. bank, through a succession of tunnels and cuttings, to the Val di Ledro. At the point where it turns to the right into the valley, a path descending to the left, then ascending, and again descending, leads to the waterfall, and commands the most beautiful views (shade in the afternoon).

The Monte Brione (1184 ft.), a hill 1 hr. to the E. of Riva, affords a fine survey of the valley and almost the entire lake. The easiest ascent is from the E. side. The small village of *Lo Grotte* at the N.W. foot of the Monte Brione, 1½ M. from Riva, is a favourite afternoon-resort.

A pleasant excursion may be made towards the N.W. to (1½ M.) Varone, where there is a wild and picturesque *Gorge* with a fine waterfall, lately made easily accessible (attendant 20 kr. for each person, ring at the mill). The excursion may be continued by *Grignano* to (2¼ M.) *Tenno*, from the old castle of which a charming view is enjoyed. The road then traverses richly cultivated uplands, at a considerable height, and leads by *Varignano* to (4½ M.) *Arco* (see below).

The Monte Baldo, a range 45 M. in length, which separates the Lake of Garda from the valley of the Adige, is best ascended from *Nago* (p. 42). The *Altissimo di Nago* (6870 ft.), the summit towards the N. and the most beautiful point, is reached hence in 5-6 hrs. (guide). Extensive panorama, comprising a great part of Upper Italy, the lake, the valley of the Adige, and the snow mountains of the Adamello, Presanella, and the Ortler. The ascent of the *Monte Maggiore*, or *Telegrafo* (7200 ft.), the central point, from *Torri or Garda* (p. 195) *viâ Caprino*, is 7 hrs., fatiguing.

The Valle di Ledro affords another interesting excursion (carriage to Pieve and back 4-5 fl.; diligence daily at 3 p.m.). Beginning of the route the same as to the Fall of the Ponale (see above). The road then turns to the W. into a green valley, and leads by *Biosio*, *Molina*, the pretty

Lago di Ledro (2125 ft.), and *Mezzolago* on its N. bank, to (8 M. from Riva) *Pieve di Ledro* (Albergo alla Torre). — At *Bezzecca*, 3/4 M. beyond Pieve, opens the *Val Concei*, with the villages of (1/2 hr.) *Enguiso* and (1/2 hr.) *Lenzumo* (thence back to Riva direct, by the *Mte. Tratta* and *Cempi*, in 3 1/2 hrs.). From Bezzecca the road leads by *Tiarno*, and through the *Val Ampola*, to (9 M.) *Storo* (Cavallo Bianco) in the *Val Bona*, or *Chiese*, in which, 3 M. higher, lies *Condino* (Torre), the capital of S. Giudicaria.

Beyond Storo, and about 1 1/2 M. below the bridge over the Chiese, the road crosses the *Caffaro* near *Ledrone* (Austrian and Italian frontier), and reaches (1 1/2 M.) the **Lago d'Idro**, 6 M. long, 1/4 M. broad, the W. bank of which it skirts. Opposite (3 3/4 M.) *Anfo*, with the mountain castle *Rocca d'Anfo*, lies the small village of *Idro*. At (3 M.) *Lavenone*, at the S. end of the lake, begins the picturesque *Val Sabbia*, of which the capital is (3 M.) *Vestone* (Tre Spade). At (3 M.) *Barghe* the road divides; that to the E. leads by *Sabbio*, *Vobarno*, and *Voiciano* to (12 M.) *Salò* on the Lago di Garda (p. 184); that to the W. to *Prezzaglio* and through the *Val Garza* to (15 M.) *Brescia* (p. 188).

6 M. to the N.E. of Riva, up the beautiful valley of the *Sarca* (carriage see p. 186), lies

Arco. — **Hotels.** *Kurhaus, in the prettily laid out Kurplatz, with a well kept garden, handsome Kursaal, conversation and reading rooms, café-restaur., baths, whey-cure, and a covered promenade, and containing 80 R., of which 40 have a S. exposure; *Hôtel Olivo, also in the Kurplatz, R. from 1 fl., A. 25, L. 15 kr., D. 1 1/2 fl.; *Corona, in the town; *Hôt. Arco, 10 min. W. of the Kurplatz, in a sheltered site. — Pensions in the hotels and in the *Pens. Bellevue*, *Aurora*, and *Reinalter*, all in the Kurplatz, 2-5 fl., L. and heating extra. Private apartments in *Villa Anna*, *Martinoff*, *Steigerwald*, &c.; R. according to exposure, 15-25 fl. per month.

Donkeys, 30 kr. per hr., 1/2 day 1, whole day 1 1/2 fl.; driver about 20 kr. per hr., 1 fl. per day. — **Carriage**, 1/2 day with 1 horse 5 fl., with 2 horses 9 fl., whole day 8 and 15 fl. Carr. and pair to Mori 10 fl., to Trient 15 fl. and fee.

Arco (300 ft.), an ancient town of 2400 inhab., situated in a beautiful valley, almost perfectly shut in on the N., E., and W. by lofty mountain ranges, and protected from the S. winds blowing in March by Monte Brione (p. 186), has for several years been a favourite winter-resort for consumptive and nervous patients. The vegetation resembles that of Lago Maggiore; vines, olives, cedars, magnolias, cypresses, oleanders, and here and there orange and lemon trees flourish. The Archduke Albert has a new château here, with a fine winter-garden (custodian 50 kr.). Near the handsome Renaissance church is the old town-palace of the counts of Arco, with allegorical frescoes. To the N., on a precipitous rock (390 ft.), rises the *Castle of Arco* which was destroyed by the French in the Spanish war of Succession, with beautiful garden (key kept by the gardener, Via degli Olivi al Castello, 40-50 kr.).

A pretty walk of 3 1/2 hrs. leads by the road ascending on the right of the château through groves of fine old olive-trees to the hamlets of (1 M.) *Vigne* and (1 1/2 M.) *Varignano*, where we have a pretty view of the plain and of Monte Stivo. We ascend still farther by a road, the picturesqueness of which makes up for its roughness, to the (4 1/2 M.) village and château of *Tenno*. We descend by *Cologna* to (2 M.) *Varone* and thence through the plain back to (2 3/4 M.) Arco. — Another excursion may be made over the Sarca bridge to (1/4 M.) *Oltresarca*, (3/4 M.) *Bolognano*, and (1/2 M.) *Vignole*, where also a fine view is enjoyed, especially of the castle-hill of Arco.

 Hotel Meublés Locatelli

32. Brescia.

Hotels. *Venezia* (Pl. a, C, 3, 3), Piazza del Duomo; Gambero (Pl. b, C, 3), on the Corso del Teatro, well spoken of; R. & A. 3½, D. 4, B. 1, omn. ½ fr.; Albergo d'Italia (Pl. c, C, 3), R. from 2 fr.; Capitello (Pl. d, C, 3).

Cafés. Several adjacent to the theatre and in the Piazza del Duomo. — Bier at *Wührer's*, near the Porta Venezia (Pl. E, 3). — Garzage is a fair white wine produced in this district.

Photographs. Capitanio, Via S. Francesco 1266.

Cabs (*Cittadine*) 85c. per drive, 1½ fr. per hour.

Railway from Brescia by Cremona to Pavia, see p. 170; to Bergamo and Lecco, see p. 182; to Verona and to Milan, see p. 182.

Tramway from the Porta Milano to the Porta Venezia; viâ *Crema* (p. 177) and *Lodi* (p. 203) to *Milan* (p. 119); — viâ *Gottarolo*, on the battle field of Solferino (p. 180), to *Mantua* (p. 211, 4½ hrs.); — to *Gardone Val Trompia* (1½ hr.); — viâ *Travagliato* to *Lodi* (p. 181, 7½ hrs.) under construction.

Brescia (515 ft.), a manufacturing town with 43,354 inhab., the capital of a province, is beautifully situated at the foot of the Alps, and its numerous fountains of limpid water lend it an additional charm. Iron wares, and particularly weapons (hence 'Brescia armata') form the staple commodities, and a considerable number of the firearms used by the Italian army are made here. The woollen, linen, and silk manufactories are also worthy of mention.

Brescia, the ancient *Brixia*, which was conquered by the Gaels and afterwards became a Roman colony, vied with Milan at the beginning of the 16th cent. as one of the wealthiest cities of Lombardy, but in 1512 was sacked and burned by the French under *Gaston de Foix* (p. 263), after an obstinate defence. Five years later it was restored to the dominions of Venice, to which it belonged till 1797, but it has never recovered its ancient importance. On 1st April 1849 the town was bombarded and taken by the Austrians under *Haynau*, and some of the buildings still bear traces of damage done on that occasion. — *Arnold of Brescia*, a pupil of Abelard, was one of the most prominent leaders of the reforming movement in Italy in the middle ages; he attacked the secular power and wealth of the clergy, and after being excommunicated by Hadrian IV., was executed in 1155.

Brescia occupies a place of no little importance in the history of art from having given birth to Alessandro Bonvicino, surnamed il Moretto (1498-1555), who appears to have studied exclusively at his native place, and whose teacher is said to have been *Floriano Ferramola* of Brescia. It has been asserted that he was influenced by Titian and the Roman school, but for this there is no ground. Like the Veronese masters, he is distinguished from the Venetian school, with which he has generally been classed, by the comparative sparseness of his colouring (subdued silvery tone), notwithstanding which he vies with the Venetians in richness and brilliancy, while he sometimes reveals the possession in full degree of the ideality of the golden period of art. Bonvicino began his career as a painter in his 18th year. He rarely extended the sphere of his labours beyond his native place, and Brescia is therefore abundantly stored with his works. The churches here (such as S. Clemente, p. 191) display his fertility, both as a painter 'al fresco' and in oils, forming quite a museum of his pictures. S. Giovanni Evangelista (p. 190), S. Nazaro e Celso (p. 193), and the Galleria Tosio (p. 192) all contain admirable specimens of his powers. Another eminent master of the school of Brescia, and a contemporary of Bonvicino, was *Girol. Romanino* (1485-1566). — Brescia also contains several interesting antiquities (p. 191).

From the station (Pl. A, 4) the town is entered at its S.W. corner by the *Porta Stazione*, whence the *Corso Vittorio Emanuele* to the Piazza Vecchia and the Piazza del Duomo.

The ***Duomo Nuovo** (Pl. 8; C, 3), or episcopal cathedral, begun in 1604 by *Lattanzio Gambara* (but the dome not finally completed till 1825), is one of the best churches of the 16th and 17th cent.

Interior. By the first pillar on the right is the large *Monument of Bishop Nava (d. 1531), with groups in marble and a relief by *Monti* of Ravenna; by the first pillar on the left the monument of Bishop Ferrari. The second altar on the right is adorned with modern statues in marble of Faith by *Solaroni*, and Hope, by *Emanueli*, and a modern painting, Christ healing the sick, by *Gregoletti*. Then (3rd altar on the right) a sarcophagus with small *High-reliefs (date about 1500), containing '*Corpora D. D. Apollonii et Philastri*', transferred hither in 1674 from the crypt of the old cathedral. — High altar-piece an Assumption by *Zelotti*, designed by *Conca*. In the dome the four Evangelists, high reliefs in marble.

Passing through a door between the 2nd and 3rd altar, we descend by 25 steps to the *Duomo Vecchio* (Pl. 9, C, 3), generally called **La Rotonda** (at present under restoration), situated on the low ground to the S. of the Duomo Nuovo (if shut, apply to the sacristan of the new cathedral, who lives at the back of the choir of the latter).

This massive structure is circular, as its name imports, with a passage round it, surmounted by a dome, and resting on eight short pillars in the interior. The substructure is very ancient (9th cent.), while the drum and cupola (Romanesque) date from the 12th century. The transept and choir with lateral chapels at the back were added at a very early period. Altar-piece, an *Assumption by *Moretto* (1526), on the right side, a Circumcision, and on the left SS. Mary and Elizabeth, by *Romanino*. — Below the dome is the crypt, or *Basilica di S. Filastro*, supported by 42 columns.

Opposite the E. side of the Duomo Nuovo is the entrance to the ***Biblioteca Quiriniana** (*Biblioteca Comunale*; Pl. 5, C, 3; fee ½ fr.), comprising 40,000 vols., bequeathed to the town in 1750 by *Cardinal Quirini*. Several curiosities are preserved in a separate cabinet. (Admission daily, except Wed. and Sun., 11-3, in winter 10-3, vacation from 24th Dec. to 1st Jan. and from 1st Oct. to 2nd Nov.; closed on high festivals, and during the carnival.)

A Book of the Gospels of the 9th cent. with gold letters on purple vellum; a Koran in 12 vols., adorned with miniatures and gilding; an old Book of the Gospels, and a Harmony of the Gospels by Eusebius (10th cent.), with miniatures; a MS. of *Dante* on parchment, with miniatures; a *Petrarch* of 1470 with various illustrations ('*Petrarca figurato*') and written annotations; a *Dante* with notes, printed at Brescia in 1487.

The **Broletto** (Pl. 29; C, 2), adjoining the cathedral on the N., is a massive and spacious building of the 12th cent., but was afterwards entirely altered. It was anciently the seat of the municipal authorities, and now contains the courts of justice. Part of it is used as a prison. The Campanile on the S. side, called *La Torre del Popolo*, belongs to the original edifice. — A well-preserved fragment of Gothic architecture in the street ascending hence, with circular window and brick mouldings, is also interesting.

To the W., not far from the Broletto, extends the interesting Piazza Vecchia, in which rises the ***Municipio** (Pl. 30, B, C, 2), usually called **La Loggia**, the town-hall of Brescia, erected by *Formentone* of Brescia in 1508 on the ruins of a temple of Vulcan,

l window-mouldings by
ury. The interior was
terior of this imposing
ntation. On the ground
in front are pillars with
he arches is a series of
The upper floor recedes
lding on the right, the
bly also by Formentone.
building.)
e the arcade, rises the
large dial marking the
(twice 1 to 12). The
ce (p. 245). — To the
Emmanuel in 1864 to
gallant defence of their
of 1849 (Pl. 26.) — The
fonte di Pietà (formerly
rith a handsome loggia.
whence the first cross-
la Palata, a mediæval
stands the church of
with several admirable

o, Massacre of the Inno-
of Raphael. In the choir
ptist, Zacharias, St. Au-
donna; above, God the
. — In the next chapel.
Coronation of the Virgin
Moretto (youthful works
lecting the manna, Elijah,
St. Luke, and prophets
laising of Lazarus, Mary
e pilasters St. John and
o. At the next altar, *Re-*
battistero (in front, to the
saints.

h of S. Maria del Car-
ortal and tasteful brick.
Is filled with a fresco
right contains a ceil-
r Fathers of the Church.
ose two fine courts.

Vecchia, and straight
to a small piazza, to
Museo Patrio (Pl. 28;
on payment of a fee of
n to the public free on the first Sunday in each month and
un. and Thurs. in August; visitors knock at the door),

established in an ancient Corinthian temple which was excavated in 1822. The temple, which, according to inscriptions, was erected by Vespasian in A. D. 72 (*Tempio di Vespasiano*) stands on a lofty substructure with a projecting colonnade of ten columns and four pillars to which the steps ascend. The substructions, portions of the steps, and the bases and parts of the shafts of the columns, in white marble, are still well preserved. The Cella consists of three sections, each of which was dedicated to a different god (perhaps Jupiter, Juno, and Minerva).

The pavement of the Principal Hall has been restored with the aid of the original remains. By the walls are altars and Roman inscriptions and sculptures including an archaic head, busts in gilded bronze and a relief of a naval battle. The Room on the right contains ancient glass, vases, coins, bronzes, &c. The Room on the left besides fragments of a colossal figure from a temple, architectural fragments, breastplate of a war-horse, etc. contains a fine statue of **Victory, excavated in 1826, a bronze figure about 6 ft. in height, with a silver plated wreath of laurel round her head, a (restored) shield, on which she is about to write, in her left hand, and a (restored) helmet under her left foot. This is one of the most admirable specimens of ancient plastic art now in existence.

The Contrada San Zeno leads hence E. to the Contrada dei Padri Riformati, at the end of which, on the right, stands the old church of *S. Giulia*, now containing the **Museo Medioevale** (*Cristiano*, Pl. 27, D, 2; adm. 50 c.).

In the Vestibule, bust of Paolo Sarpi. In the New Part of the church, to the left, on the walls fine weapons, architectural remains with interesting ornaments of the period of the Longobards, early mediæval sculptures, Majolica, in front the *Cross of St. Helen*, a specimen of 8th cent. workmanship, decorated with gems of various periods and a miniature glass painting; three portraits of the 5th cent., in the centre, ivory, reliefs, including consular diptychs of Boethius and Lampadius (5th cent.) and the Diptychon Quirinianum; medallions, bronzes of the Renaissance, on the wall Venetian glass, small figures in marble from a tribune in the Broletto, marble door (16th cent.) from a church in Chiari. The cabinet to the right contains Limoges and Venetian enamel and the *Liposcodera, or sides of a reliquary of the 4th century, carved in ivory and arranged so as to form a cross. — In the Old Part of the church is the monument of the Venetian general Orsini (1510), and the Mausoleum of Marcantonio Martinengo, with reliefs in bronze from the church of S. Cristo (the façade of which raises its brick ornaments on an eminence to the right of the front of the museum). The lectern opposite is adorned with inlaid work (intarsia) by *Anfonio da Brescia* (1519). — On the rear wall are frescoes of the 16th cent.; beneath them we look through a window into the old church of *S. Salvatore*, with capitals of the 8th cent. and a crypt.

The street opposite the Museo Patrio descends to a small piazza, from which a street to the left leads to S. Clemente. Remains of an ancient edifice are built into the wall of the house No. 285 in the small piazza.

S. Clemente (Pl. 15, D, 3) is a small church containing the tomb of *Moretto* (p. 188, immediately to the left) and five of his works.

On the right, 2nd altar, *St. Cecilia, Barbara, Agnes, Agatha, and Lucia, a charming composition, in which the regalia attributes of martyrdom are handled with such marvellous naiveté as almost to assume an attractive air (*C. & C.*). On the left, 1st altar, *St. Ursula*, 2nd altar,

Madonna with St. Catharine of Alexandria, Catharine of Siena, Paul, and Jerome, 3rd altar, Abraham and Melchisedech, both retouched. *High altar-piece, Madonna with St. Clement and other saints, peculiarly arranged.

A little to the S.E. of this point is the church of **S. Maria Calchera** (Pl. 21, D, 3), which contains a Simon the Pharisee and Magdalene by *Moretto* (1st altar to the left) and a St. Apollonius by *Romanino* (2nd altar to the right).

The ***Galleria, Tosio,** or *Pinacoteca Municipale* (Pl. 24, D, 3), situated a little to the S. of S. Clemente, in the Contrada Tosio, Quartiere VIII., No. 566 (admission same as to the Museo Patrio, see above), bequeathed with the palace to the town by Count Tosio, contains a number of ancient and modern pictures, drawings, engravings, modern sculptures, etc. The most valuable of its contents are a number of paintings by *Moretto* (p. 188).

In a room on the Ground Floor, the Laocoon, a group in marble by *Pierri*, bust of Galileo by *Monti*, copies of Canova's colossal busts of himself and Napoleon, by *Gandolfi*. **Moretto*, Virgin enthroned and Saints, from the church of St. Eufemia. *Romanino*, St. Paul, surrounded by four saints.

First Floor. In the ante-chamber a bust of Count Tosio by *Monti*; drawings (some by *Moretto*). *Frescoes* by *Romanino*: 10. Christ and the disciples at Emmaus, 12. Christ in the Pharisee's house. 28. *Moretto*, Madonna, below, an angel, St. Francis, and the donor. Handsome inlaid reading-desk by *Fra Raffaelle da Brescia* (18th cent.).

I. Room (immediately to the left of the entrance). 3. *Moretto*, Annunciation (early work), 5. *Ghezzola*, St. Nicholas, 6. *Moretto*, Portrait; 8. *Romanino*, Portrait. 13. *Caravaggio*, Flute-player, 17. *Savoldo*, Adoration of the Child, 18. *Caliste da Lodi*, the same subject, in Romanino's manner (1530), miniatures and drawings.

II. Room. 2. *Cav. Bad. Moreno* (a pupil of Moretto), Portrait (1560), 7. *Moretto*, Madonna with the Child and St. John (restored), 8. *Romanino*, Descent from the Cross, 9. *Tintoretto*, Portrait, *12. *Lor. Lotto*, Nativity, a scene, the pleasing nature of which is dignified by the nobleness of the angelic forms, 14. *Moreno*, Portrait, 15. *Fr. Franceia*, Madonna, 16. *Moretto*, Daughter of Herodias, 17. *Romanino*, Adoration of the shepherds; — *18. *Moretto*, The Disciples at Emmaus. 'The picture is of a deep warm tone and rich substantial handling with types in which form is less striking for selection than earnestness. A very decided realistic feeling prevails in the outspoken nature of the movements and expressions, which have the strong and straightforward bluntness of middle or poor class life. Moretto strives to give the Saviour, whose face is really not above the common, a calm and settled air. He comes exceptionally near Titian here by vigorous realism and a happy introduction of varied incident and motive thought.' *C. & C.* 40. *Moretto*, Adoration of the Child.

III. Room. 2. *Ferramola*, Bearing of the Cross, 6. *Moretto*, Passion scene, 10. *Gambara*, Apollo, 20. *Moretto*, Descent of the Holy Ghost, *24. *Raphael*, Christ with the crown of thorns and stigmata, teaching (1505), 22. *Cesare da Sesto*, Youthful Christ. — The cabinets contain interesting engravings, old woodcuts, and drawings (*A. Dürer*). In the Passage a bust of Eleonora d'Este, by *Canova*. Cabinets with engravings. — IV. Room. Modern pictures. **Thorvaldsen*, Ganymede. In the adjoining cabinet *Bartolini*, a boy treading out grapes, *Gandolfi* (after Thorvaldsen), Genius of Music. A corridor, with engravings, leads from this room to the one on the right. V. Room. *Barcera*, Silvia, statue in marble, from Tuscany. VI. Room. 11, 19. *Mass. d'Azeglio*, Landscapes. — VIII. Room. *1. Night, *2. Day, by *Thorvaldsen*.

S. Afra (Pl. 12; D, 4), situated in the street leading from

the Museo Patrio, was erected on the site of a temple of Saturn, but was entirely rebuilt in 1580.

High altar-piece, by *Pietrezzio*, Ascension, in which the blue of the sky is the predominant colour. Over the N. door, **Titian* (or *Giul. Campi?*), Christ and the adulteress (generally covered). Over the N. altars: 2. *P. Veronese*, Martyrdom of St. Afra (in the foreground, among the beheaded martyrs, is the head of the painter); 1. *Palma Giovane*, Brescian martyrs.

S. Nazaro e Celso (Pl. 11; A, 3), in the Corso Carlo Alberto, built in 1780, contains several good pictures.

*High altar-piece by *Titian*, in five sections, the Resurrection being the principal subject, on the right St. Sebastian, on the left St. George with the portrait of Averoldo, the donor of the picture; above these the Annunciation. This work was delivered in 1522, and long remained an object of study to the artists of the Brescian school (*C. & C.*). Over the 2nd altar on the left, *Coronation of the Virgin, with SS. Michael, Joseph, Nicholas, and Francis below, by *Moretto* (1541). — 'In elegance of proportion, in sympathizing grace of attitude and pleasant characteristic faces, this altar-piece is the very best of its kind, cold perhaps in silver-grey surface but full of bright harmony and colour' (*C. & C.*). Over the 3rd altar on the right, Ascension of Christ (1541), over the 6th altar on the left, Nativity, with S. Nazaro and S. Celso, also by *Moretto*, sadly damaged. — In the sacristy, above the side-door, predella by *Moretto*, Adoration of the Child, Madonna and angel in medallions. Above the side-doors of the main portal of the church is a large painting of the Martyrdom of Nazarius and Celsus, ascribed to *Foppa*. On the organ wing an Annunciation by *Foppa*.

* **Madonna dei Miracoli** (Pl. 10; B, 3), near S. Nazzaro, a small church with four domes and richly decorated façade in the early Renaissance style, was erected at the end of the 15th cent.; 1st altar on the right, a *Madonna and Child, with St. Nicholas, by *Moretto* (1539), exhibiting the technical powers of the master at their highest. — A little to the N. is the church of **S. Francesco** (Pl. 18; B, 3), which contains (on the high-altar) a *Madonna with saints, chief work of *Romanino* (1525), in an ancient frame (1502), and a picture of *SS. Margaret, Francis, and Jerome by *Moretto* (signed 1530; 3rd chapel to the right). The choir-stalls are by *Franc. Sanson* (1483).

S. Maria delle Grazie (Pl. 23; A, 2), near the Porta S. Giovanni, contains a Martyrdom of St. Barbara, by *Francesco da Prato* (pupil of Titian) at the 1st altar to the right, and at the 4th altar on the right St. Antony of Padua and St. Antonius the Hermit by *Moretto*, at the end of the right transept, Madonna in clouds, below, SS. Sebastian, Ambrose, and Rochus, by *Moretto*, at the high-altar a Nativity of Christ, by the same artist; at the 1st altar to the left, Madonna in clouds, with 4 saints below, by *Foppa*, in the sacristy, on the rear wall *Adoration of the Child, a large altar-piece by *Moretto*, and to the left, Coronation of the Virgin and saints by *Romanino*.

About ½ M. from the Porta Milano (Pl. A, 2) lies the pretty *Campo Santo*, to which an avenue of cypresses leads from the high-road. *View from the tower.

33. From Brescia to Tirano in the Val Tellina,

Lago d'Iseo. Monte Aprica.

Distance about 81 M. RAILWAY to *Paratico*, on the Lago d'Iseo, 24 M., in 1½ hr. (fares 4 fr. 45, 3 fr 10, 2 fr. 25 c.). STEAMER on Lago d'Iseo to *Lovere* twice daily in 2¾ hrs (fares 2 fr. or 1 fr. 40 c.). POST-OMNIBUS from Lovere to *Edolo* daily in 7 hrs. (one-horse carr. 20 fr.). CARRIAGE with one horse from Edolo to Tirano in 6 hrs. (fare 25-30 fr.).

This route is recommended to travellers who are already acquainted with the Lake of Como, and who desire to reach the upper Val Tellina and the Stelvio or Bernina (p. 152). The scenery from Iseo onwards is beautiful the whole way

From Brescia to (17 M.) *Palazzolo*, see p. 182. Our line here diverges to the N.E. Stat. *Capriolo*, then (24 M.) *Paratico*, situated on the left bank of the *Oglio*, which here issues from the Lago d'Iseo. On the opposite bank of the river lies **Sarnico** (**Leone d'Oro*), a pretty, quaint-looking town with walls and towers, connected with Paratico by a bridge Near the town is the *Villa Montecchio*, commanding a superb view. Sarnico is the terminus of the steamboats plying on the Lago d'Iseo.

The ***Lago d'Iseo** (*Lacus Sebinus*, 620 ft. above the sea-level), about 15 M. in length from N. to S., about 1000 ft. deep in the centre, and averaging 1½ M. in breadth, somewhat resembles an *S* in form. The *Oglio* enters the lake between Pisogne and Lovere and emerges from it near Sarnico. The scenery vies in beauty with that of the Lago di Garda, the soil is admirably cultivated, and the vegetation of a luxuriant, southern character. The *Monteisola*, an island 1½ M. in length, rises picturesquely in the middle of the lake. Along the E. bank of the lake, from Iseo to Pisogne (see below), runs the high-road from Brescia to Milan, which is little inferior in boldness to that on the banks of the Lake of Como. It is carried through a number of galleries and supported by solid masonry, and commands magnificent views of the lake and of its banks.

From Sarnico the STEAMER at first steers to the E. to **Iseo** (*Leone*, well spoken of), a busy little town, with walls and an old castle. Its industries are oil-pressing, dyeing, and silk-spinning. A statue of Garibaldi was erected here in 1883. We then turn to the N. and call at *Sulzano* and at the fishing-village of *Peschiera*, on the *Monteisola*. To the S. of Peschiera lies the islet of *S. Paolo*. The next station (E.) is *Sale-Marasino*, consisting of a long row of houses The steamer now passes a small island with the ruins of the monastery of *S. Loretto* on the right, and reaches *Marone*, at the W. base of *Monte Guglielmo* (6414 ft.). We then cross to *Riva di Solto* on the W. bank (not touched at by all steamers), return to *Pisogne* on the E. bank, pass the mouth of the Oglio (see above), and reach —

Lovere (**Leone d'Oro, S. Antonio*, or *Posta; Roma*), a busy little place, beautifully situated at the N.W. end of the lake. The

church of the *Madonna dell' Assunta* contains several pictures by Moroni, and a monument by Canova. The long and handsome *Palazzo Tadini* contains a collection of antiquities, pictures, and natural history specimens. — A good road leads from Lovere through the *Val Cavallina* to (6 hrs.) *Bergamo* (p. 180).

The Road from Lovere to Edolo leads through the *Val Camonica, one of the finest valleys of the S. Alps, yielding rich crops of maize, grapes, mulberries, etc., and enclosed by lofty, wooded mountains. It also produces a considerable quantity of silk and iron. The dark rocks (verrucano) here contrast peculiarly with the light triassic formations. The valley is watered by the *Oglio* (see above), which the road crosses several times. Near *Cividate*, on the height, is a very picturesque deserted monastery. Near Breno a broad hill, planted with vines and mulberries, and surmounted by a ruined castle, rises from the valley.

14 M. (from Lovere) **Breno** (*Pellegrino; Italia*, well spoken of), the capital of the lower Val Camonica. To the E. rises the *Monte Frerone* (8675 ft.).

The road now crosses a mountain-torrent descending from *Monte Pizzo*, the indented crest of which peeps from an opening on the right. A massive mountain of basalt here extends towards the road, and columnar basalt is visible at places near the summit. Beyond *Capo di Ponte* (1374 ft.) the character of the scenery gradually changes. The valley contracts, maize and mulberries become rarer, while numerous chestnut-trees flourish on the slopes and in the valley itself. The road ascends slightly.

54½ M. **Edolo** (2287 ft.; *Due Mori*, tolerable; *Leone; Gallo*), a mountain-village with iron-works, lies on the *Oglio*, here descending from the rocks, and is overhung on the E. by the *Monte Aviolo*.

The Tonale Route, diverging here to the N. E. to the **Tonale Pass** (6150 ft.), leads on the E. side of the Monte Tonale, which forms the boundary between Lombardy and the Tyrol, through the *Val di Sole (Sulzberg)* and *Val di Non (Nonsberg)*, which descend to *S. Michele*, a station on the railway from Botzen to Verona (p. 39), in the valley of the Adige.

The new road to Tirano, which crosses numerous bridges and rests almost entirely on masonry, gradually ascends from Edolo on the N. slope of the *Val di Corténo*, affording pleasant retrospects of the Val Camonica, and the snow-peaks of the Adamello in the background. 4½ M. *Cortinedolo*, then (2½ M.) *Galleno*, whence a path to the N. leads over the *Monte Padrio* in 3 hrs. to Tirano. The road now crosses the Corteno, and re-crosses it again at the small village of *S. Pietro*, not far from the summit of the (6 M.) **Passo d'Aprica** (4049 ft.). About ¾ M. beyond the pass, near the poor village of *Aprica*, stands the new **Albergo dell' Aprica*.

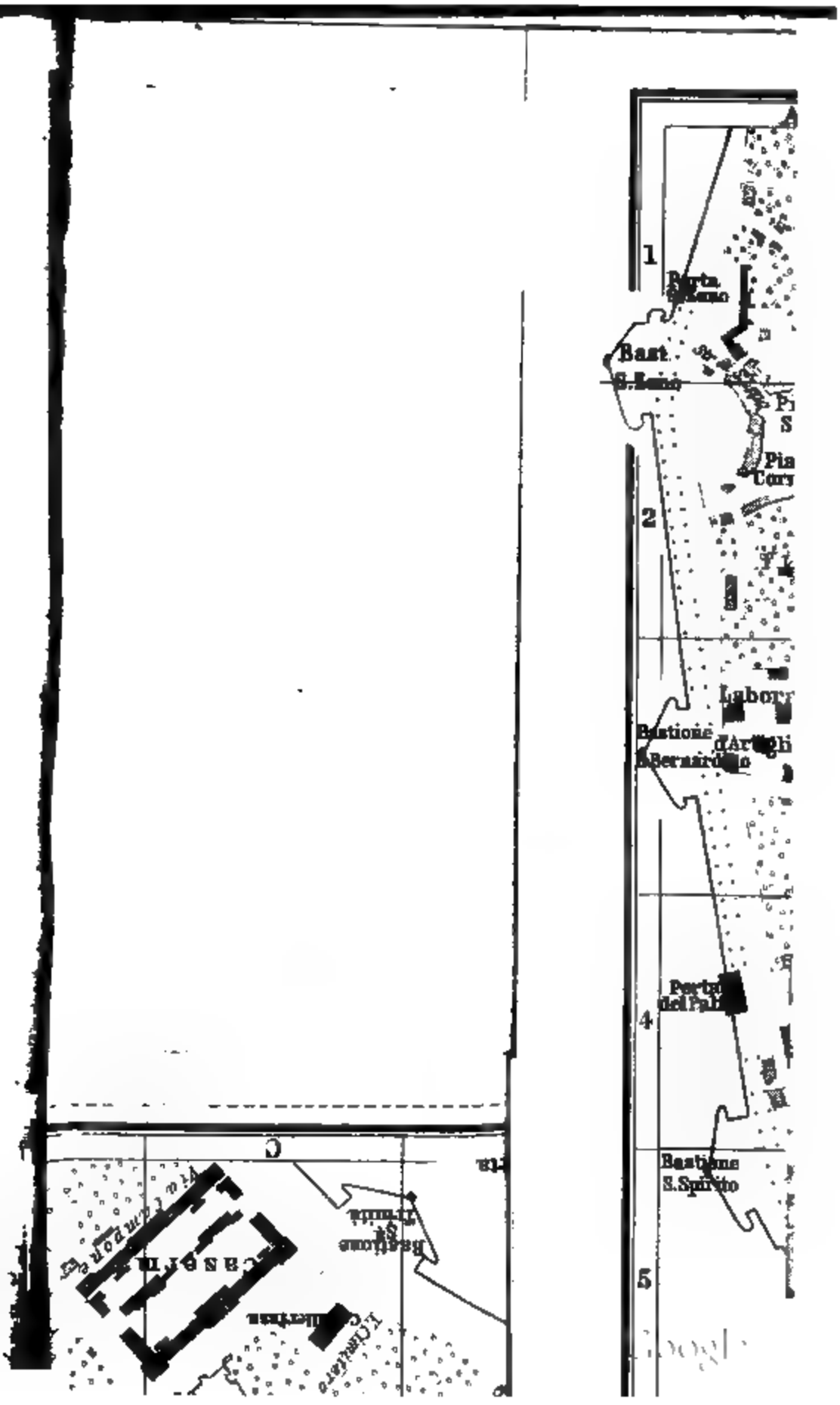
A view of the Val Tellina, with *Sondrio* in the background, is soon disclosed. The broad, gravelly bed of the *Adda* and the devastations frequently caused by the stream are well sur-

V. Venetia.

The N. E. part of Italy, named IL VENETO after the ancient *Veneti*, is divided into the nine provinces of *Verona*, *Vicenza*, *Padova*, *Rovigo*, *Venezia*, *Treviso*, *Belluno*, and *Udine*. Its area, 9056 sq. M., is slightly larger than that of Lombardy, while its population of 2,842,330 souls is considerably smaller. The western and larger portion of the country, between the *Mincio* and *Piave*, is indeed about as thickly peopled as the eastern and less prosperous part of Lombardy between the Adda and the Mincio, but the *Friuli*, or ancient county of *Forum Julii*, the border land to the E. of the Piave, consists of very inferior soil, owing to the debris brought down by the Alpine streams. The '*Furlaniens*', the poor inhabitants of the Friuli, speak a patois of their own.

The VENETIAN DIALECT no longer contains traces of the Gallic element like that of the districts from Piedmont to the Romagna, which were once conquered by the Celts. It boasts, however, of having been frequently used by men of letters, as for example by Goldoni in his comedies, and is the softest of all the Italian dialects, the flattening and elision of the consonants being very common. Thus *mesede* for *mipote*, *suar* for *sudare*, *fogo* for *fuoco*, *sior* for *signore*, and another characteristic is the conversion of *g* into *z*, as *zente* for *gente*, *zerme* for *germe*, *vanzare* for *mangiare*. The history of the country has always been influenced by the proximity of the sea, and the peculiar formation of the coast. In the lower part of its course the *Po* differs widely from all the other rivers in Europe. Its fall is very gradual, being for a considerable distance 2½ inches only, and latterly little more than ¼ inch per English mile. Towards the end of its course, moreover, it receives numerous tributaries. The result is that the adjacent districts are much exposed to inundations, a danger which has to be averted by the construction of huge dykes; and these works frequently require to be raised, as the bed of the river is constantly rising. The *Po*, together with the *Adige*, *Bacchiglione*, *Brenta*, and other coast rivers, terminate in a vast delta which extends along the whole coast of Venetia. The quantity of alluvial deposit is so great, that the beds of these streams are continually undergoing change and subdivision. Thus the ancient seaport of *Hatria* now lies 15½ M. from the coast, and while the Po formerly flowed towards the S., it has formed its present embouchure since 1150. The extensive lagoons (*lagune*), separated from the sea by narrow strips of land (*lidi*), and connected with it by outlets, would render the whole coast uninhabitable, were it not for the slight ebb and flow of the tide (mean difference 1½ ft.), which is perceptible in the Adriatic, and prevents malarious exhalations. This extensive alluvial territory, which reminds one of Holland, called into activity the ingenuity and enterprise of its inhabitants at an early period, and a temperate and conservative character has thus been imparted to their history.

The Veneti, a branch of the Illyrian stock, kept entirely aloof from the immigrating Celtic tribes. The emporia of *Hatria* and *Spina*, at the mouths of the Po, carried on a considerable trade at an early period, and several canals on a large scale were constructed as early as B.C. 350. In the 3rd cent. the Veneti, together with the *Cenomani*, a Celtic tribe which occupied Brescia and Verona, entered into an alliance with *Rome*. While the Romanization of Lombardy and Piedmont was attended with violent struggles, it was rapidly effected here without opposition. The Roman colony of *Aquileia* was founded as early as 181 B.C., and the boundary of Italy was then laid down at the point to which it still extends. Owing to its industrious cattle-breeding and agriculture, Venetia prospered greatly under the emperors. *Padua* was the wealthiest town in Italy next to Rome, and was rivalled in W. Europe by Cadiz alone, as it numbered during the reign of Augustus no fewer than 500 citizens of knightly fortune, i.e. upwards of about 500,000. The city was afterwards destroyed by Attila, and then razed to the ground by the Lombards, and a similar fate befell *Altinum*, an important commercial town in the Lagoons, and *Aquileia*, which in ancient times was of a similar importance to the modern Trieste. The Romans sought refuge from their Lombard conquerors in the islands of the Lagoons. Released from Teutonic influences, and under the protection of the Byzantine Empire, the most famous of mediæval states took its rise here from apparently insignificant beginnings. Its earliest history is involved in obscurity. The first *Doge* or *Duke* is said to have been *Paolucio Anafestus* (d. 713). In 810 the islands repulsed an attack of King Pepin, the son of Charlemagne, and virtually threw off the yoke of the Eastern emperors. At this period the inhabitants were crowded together in the islands of *Rivoalto*, *Malamocco*, and *Torcello*, which were the most secure. Rivoalto was selected as the seat of government, and here accordingly the city of Venice was founded. *Angelus Participatius* (810) is said to have been the first doge whose residence occupied the site of the present Palace of the Doges. Situated between the Byzantine and Frankonian empires, Venice became a connecting link between the trade of each, and the great depôt of the traffic between the East and the West. In 828 a Venetian fleet brought the body of *St. Mark* to Venice, and thenceforth the Venetians revered him as their tutelary saint, using his emblem, the lion (Rev. iv. 7), as their escutcheon, and his name as synonymous with the republic, while their supreme official functionary was styled Procurator of St. Mark. In the interests of her commerce Venice was at length induced to make foreign conquests. These were at first confined to the Istrian and Dalmatian coasts for the purpose of procuring timber and suppressing piracy. The rivalry that sprang up with Genoa during the Crusades led the Venetians to effect a footing in the Levant, and to establish extensive colonies. At the same time the constitution of the state developed into a rigorous oligarchy, which with terrible impartiality contrived to keep both the nobility and people in check, and effectually to crush the national desire for liberty. In the neighbouring towns the supreme power rested on a foundation altogether different. The republics had been overthrown by the despots, who, supported by mercenary troops and the favour of the lower classes, had founded principalities in the modern sense of the word. Such were the Visconti in *Milan*, the Scala in *Verona*, the Carrara in *Padua*, the Gonzaga in *Mantua*, and the Este in *Ferrara*. The danger of collision with warlike princes, and the support they afforded to every attempt to overthrow the Venetian constitution, led to their own downfall. Venice, having made conquests on the mainland (area 1500), for the sake of her own safety, soon became one of the chief Italian powers, and was thus involved in all the interminable wars caused by the rivalry of the different states. She obtained permanent possession of *Treviso* in 1339, *Vicenza* in 1404, *Padua* and *Verona* in 1405, *Udine* in 1420, *Brescia* in 1426, *Bergamo* in 1428, *Crema* in 1454, and *Rovigo* in 1484. In the market-place of their hard the lion of St. Mark was erected as a token of their subjugation, and Venetian nobles were appointed their governors. The district thus acquired


5
Bastione
S.Spirito
4
Portal
del Pala
Bastione
d'Artiglie
S.Bernardino
Labor
2
Pia
Cors
Pi
S
Bast.
S.Rocco
Porta
S.Rocco
1
C
Via
Bastione
S.Giulia
Via Camporegio
CASERMA
Cimitero

ed extended to about 12,200 sq. M., besides the Dalmatian possessions (6200 sq. M.) and the settlements in the Levant. *Napoleon* at length overthrew the Republic, which had long been in a tottering condition. On 15th and 16th May, 1797, Venice was occupied by French troops under *Baraguay d'Hilliers*, this being the first occasion on which it had ever been captured by an enemy. In the Peace of Campoformio (1797) it was adjudged to *Austria*, but by the Peace of Pressburg in 1805, the Austrians were compelled to cede it to the Kingdom of *Italy*. On the fall of Napoleon it was again awarded to Austria, to which it belonged down to 1866, when in consequence of the events of that year it was finally incorporated with the Kingdom of Italy.

34. Verona.

Arrival. There are two stations at Verona. (1) The *Stazione Porta Vescovo* (or *Porta Vescovile*; Pl. I, 6), the central station for the trains of all the lines, about 1½ M. to the E. of the Piazza Brà. (2) The *Stazione Porta Nuova* (Pl. B, 6), ⅔ M. to the S. of the Piazza Brà, inconvenient and poorly served.

Hotels. *Grand Hôtel de Londres (Pl. b; F 3), with a dépendance, Hôtel Royal des Deux Tours (*delle Due Torri*; Pl. a; F 2, 3), both in the centre of the town, with baths, R. 3 fr. and upwards, L. 1, A. 1, B. 1½, D. 5, omn. 1 fr. Colomba d'Oro (Pl. c; D, 3), in the street of the same name, beside the Piazza Vitt. Eman., R. from 2 fr., L. 60, A. 60 c., omn. 1 fr., good cuisine. — Second class hotels. *Albergo & Trattoria Cola (also called *S. Lorenzo*, Pl. d; D, 3), prettily situated on the Adige, Riva di S. Lorenzo, in the third narrow street W. of the Porta Borsari, R. & L. 1½ fr. and upwards, A. 60 c., B. 1, omnibus ¾ fr.; Aquila Nera (Pl. f; E, 3), frequented by Italian commercial travellers; Regina d'Ungheria, near the Piazza delle Erbe, unpretending, but with good trattoria; Gran Fanoi (Pl. e; E, 3), on the Corso near the Piazza Erbe.

Restaurants. *Birreria alla Regina Margherita*, good cuisine and Vienna beer, to the W. of the Corso Vittorio Emanuele, on the right, outside the Portone; *Trattoria Cola, and the other Italian inns. — **Cafés** (cup of coffee 20 c., 'pasta' to eat with it, 10 c.): *Vittorio Emanuele in the Piazza Vitt. Eman.; *Café Cassar*, in the same piazza; *Café Dante, Piazza de' Signori.

Fiacres, called 'Broughams'. Per drive 75 c., per hour 1½ fr., each additional hr. 1 fr. 25 c.; in the evening 50 c. per hr. more. From the station to the town and vice versâ 1 fr. These fares are for 1-2 pers.; for each additional pers. one third more.

Tramways traverse the entire town from the Stazione Porta Vescovo to the Stazione Porta Nuova, comp. the Plan.

Bookseller (photographs). *B. F. Münster*, in the Via Nuova (p. 203).

The Sights of Verona may be seen in one day: begin with the *Arena* and *Piazza Brà*, then cross the Adige to the *Palazzo Pompei* (on the way to which is *S. Fermo Maggiore*, p. 205), return by the Via Ponte Navi to the *Piazza de' Signori* with the tombs of the *Scaligeri*; see *S. Anastasia*, and the Cathedral, and cross the *Ponte di Pietra* to *S. Giorgio*, drive along the *Corso*, from the *Porta Borsari* to the *Porta Palio* and *S. Zeno*, and finally to the *Giardino Giusti*.

Verona (157 ft.), the capital of a province, with 60,768 inhab. and a garrison of 6000 men, situated at the base of the Alps, on the rapid *Adige*, which is crossed by five bridges, is next to Venice the principal town in Venetia. On coming into the possession of the Austrians in 1814 Verona was strongly fortified, and along with Peschiera, Mantua, and Legnago formed the famous 'Quadrilateral', the chief support of Austrian rule in Italy. It was restored to Italy in 1866 and is still a fortress of the first class. It is the seat of the commandant of the III. Army Corps.

Verona, founded by the Rhoetians and Euganeans and afterwards occupied by the Celtic Cenomani, was made a Roman colony in 89 B.C. and soon became one of the most prosperous towns of Upper Italy. Its castle of S. Pietro was a favourite residence of the Ostrogoth *Theoderic the Great*, the Dietrich of Bern (i.e. Verona) of German lore (d. 526). In 568 the town was taken by the Lombard king *Alboin*, who fell a victim to the vengeance of his wife *Rosamunde*, daughter of the conquered ruler of Verona, whom he had forced to drink wine from her father's skull. The Frankish monarch *Pepin* ruled here, and after the Carlovingian epoch *Berengarius I.* Verona headed the league of Venetian cities against *Frederick Barbarossa*. During the fierce contests of the Guelphs and Ghibellines the terrible *Ezzelino da Romano* endeavoured to establish a lordship at Verona. After his death in 1259 *Mastino della Scala* was elected Podestà, and the great princes of his house inaugurated a happier and brilliant period for the city. Mastino was murdered in 1277, but his brother and successor *Albert* secured the supremacy of his house. Romeo and Juliet are said to have loved and died in the reign of Alberto's son *Bartolommeo* (1289–1304). The most eminent member of this illustrious family was *Can Francesco*, called *Can Grande* (1311–1329), who captured Vicenza and subdued Padua after a long struggle. His brilliant court numbered Dante among its members. *Mastino II.* at first conquered Brescia, Parma and Lucca, but his rule was afterwards restricted to Verona and Vicenza by a league formed by Florence, Venice and Milan. *Can Grande II.*, his successor, was murdered by his brother *Can Signorio* in 1350, and in 1387 the latter's son *Antonio*, who had also endeavoured to secure his promotion by fratricide, was expelled by *Gian Galeazzo Visconti*, Lord of Milan. Through the widow of the last the town passed in 1405 to the Venetians, to whom, with short interruptions, it remained subject down to the end of the Republic.

In the history of Architecture Verona is a place of considerable importance, not only on account of its mediæval buildings, but as the birthplace of *Fra Giocondo* (1435–1514), one of the most typical masters of the early Renaissance, whose works are to be found at Venice, Paris and Rome, and as the residence of *Michele Sanmicheli* (1484–1559), the most famous military architect of Upper Italy, who imparted to the palaces some of the features of fortified castles. In judging of the Verona palaces we must bear in mind that it was customary here, as at Genoa and other towns, to adorn the facades with paintings. The painted facades of houses near S. Fermo, the Porta Borsari, Piazza delle Erbe, and others, partly recall the style of Padua, masters of the 15th cent., and are perhaps traceable to the influence of Mantegna. The most distinguished Veronese Painters of the 15th cent. were *Pittaro Pisano*, *Pisanello*, the celebrated medallist, *Liberale da Verona*, *Fr. Morone*, and particularly *Girolamo dai Libri* (1474–1556), and finally *Paolo Morando*, surnamed *Cavazzola* (1486–1522). The artists of a later period, such as *Paolo Caliari*, surnamed *Veronese* (1532–88), belong more properly to the Venetian school.

The *Piazza delle Erbe (Pl. K, 3), formerly the forum, now the fruit and vegetable market, is one of the most picturesque squares in Italy. At the upper end of it rises a Marble Column, which bears the lion of St. Mark, indicating the former supremacy of the Republic of Venice. Opposite is the *Palazzo Tosoni* (formerly *Maffei*, 1668), in the baroque style, with a curious spiral staircase in the interior. The *Casa Mazzanti*, at the corner to the right, originally the residence of Albertino della Scala (d. 1301), is adorned with frescoes by Cavalli, an imitator of Giulio Romano; the picturesque rear-wall still retains its mediæval character. The houses opposite are decorated with frescoes by *Liberale* (God the Father, Adam and Eve) and *Girolamo dai Libri* (Madonna and

saints) The *Fountain*, which dates from the time of Berengarius, is adorned with a statue of 'Verona', part of which is ancient. The *Tribuna*, with its canopy supported by four columns, in the centre of the Piazza, was anciently used as a seat of judgment. The *Casa dei Mercanti* (1301), at the corner of the Via Pellicial, has been recently restored and now contains the commercial court. Opposite the Casa Mazzanti rises the *Tower of the Municipio*, about 270 ft. in height. A short street to the left of the latter leads to the —

***Piazza dei Signori** (Pl. E, F, 3), a small square paved with flagstones, and surrounded by imposing edifices. Immediately to the right of the tower is the *Palazzo della Ragione* (seat of the assize-courts), founded in 1183, and lately restored and extended. The court (*Mercato vecchio*) contains a fine open-air staircase of the 14th century. Adjacent is the *Tribunal*, and on the other side of the piazza is the *Prefettura*, both originally residences of the Scaligeri. The original architecture is seen to best advantage in the courts, which have been restored. The portal of the Prefettura is by Sammichell. — At the N.E. corner of the piazza stands the —

***Palazzo del Consiglio**, or *Old Town Hall*, usually called *La Loggia*, erected before 1500, probably from designs by *Fra Giocondo* (p. 200, his portrait in a monk's habit on the left corner-pillar), and restored in 1873. It is considered one of the finest works of the early-Renaissance architecture of N. Italy, which was distinguished rather for richness and beauty of detail than for strict harmony of composition. Beside the portal are two bronze statues by *Campana*, representing the Annunciation. Over the door is the inscription, placed here at the instance of the Venetians: 'Pro summa fide summus amor 1592'. Above are five statues of celebrated natives of ancient Verona: Cornelius Nepos, Catullus, Vitruvius, the younger Pliny, and Æmilius Macer, the poet and friend of Virgil. In the interior of the loggia are busts of celebrated Veronese of mediæval and modern times. On the upper floor are several apartments which have been tastefully restored (porter in the court).

The entrances to the Piazza dei Signori are spanned by archways. Above the arch next the Loggia is a portrait of *Girol. Fracastoro* (d. 1553) by Danese Cattaneo (1559); in the N.W. corner is a *Statue of Scipione Maffei*, the historian. Behind, in the street leading to the Corso, are a picturesque *Fountain* of 1478 and the *Volto Barbaro*, under which Mastino della Scala is said to have been assassinated in 1277. Near it is the old *Pal. de' Giureconsulti*, erected in 1263, but rebuilt in the 16th century.

In the middle of the piazza rises a marble *Statue of Dante*, by Zannoni, erected in 1865; the poet, as recorded by the inscriptions on the monument and on the palace adjoining the Loggia at a right angle, found an asylum here with the Scaligeri after his banishment from Florence in 1316.

The passage adjoining the Tribunal leads direct to the Lombardic

church of *S. Maria Antica*, with a Romanesque campanile, and to the imposing Gothic **Tombs of the Scaligeri**, or *della Scala* family, who for upwards of a century were presidents of the republic of Verona (see p. 200). The ladder, which forms their crest, recurs frequently on the elaborately-executed railings.

Over the church door the sarcophagus and equestrian statue of Can Grande (*Francesco della Scala*, d. 1329) the patron of Dante, adjoining it, also on the church wall, the monuments of *Guiscardo della Scala* (d. 1300) and of *Mastino I.* (d. 1277). On the side next to the Piazza dei Signori is the monument of *Mastino II.* (d. 1351), another sarcophagus with canopy and equestrian statue designed by Perino da Milano. The largest of the monuments, that at the corner of the street, was executed by *Bonino da Campione* for Can *Signorio* (d. 1375) during his life time. It is embellished with statues of Christian heroes and virtues. The sarcophagi between these, though bearing the same crest, have no names. (The custodiano lives in a house to the right of the entrance to the church, fee 20 c. for one, and 10 c. more for each additional person.)

We now proceed through the Vicolo Cavaletto to the Corso, at the E. end of which rises **S. Anastasia** (Pl. F, 2), a fine Gothic church begun about 1261, with a brick façade, a late Gothic portal covered with marble reliefs of the life of Peter Martyr, and a fresco of the 14th century in the lunette.

The interior, borne by 12 circular columns, is remarkable for boldness and symmetry of proportion; the vaulting is decorated in the late-Gothic style (1487). On the first column to the left is an ancient capital, used as a basin for consecrated water, and supported by a HUMPBACKED DWARF (*Gobbo*), executed by *Gabriele Caliari*, father of *Paolo Veronese*. By the first altar to the right is the monument of *Fregoso* by *Danese Cattaneo* (1565). Above the 3rd altar fresco by *Liberale*. The 2nd and 3rd altars are encased in admirable frame works of white marble. The frame work of the 4th altar is an imitation of the ancient Arco de Gori in the Castel Vecchio, removed to 1805; the altar piece is a St. Martin by *Carpaccio*. The small adjoining chapel contains excellent early Renaissance ornament, a painted group of the Entombment executed in the 16th century; a wooden crucifix of the 15th cent., and a fine iron lamp. — In the right transept is a St. Paul by *Cavazzola* and a Madonna with saints by *Girolamo dai Libri* in an elegant frame. The first chapel of the choir, on the right by the high altar, is adorned with ancient Veronese Frescoes (ascribed to *Giotto*) knights of the Cavalli family kneeling before the Virgin. The adjoining chapel of the Pellegrini contains terra-cotta reliefs of the 15th cent.; on the outside, above the arch, are the remains of a fresco of St. George by *Pisanello*. In the choir, to the left, is the monument of General Sorego with paintings of 1462 and fine intarsia work. The left transept is adorned with frescoes of the 14th cent. and a picture by *Liberale*, Mary Magdalene in ecstasy. — Above the 6th altar to the left is a Descent of the Holy Ghost by *Giolfino* (1518), above is the same subject in fresco by *Michele da Verona*. At the 2nd altar on the same side Christ with 30 Kreuzer and George by *Giolfino*. At the 1st altar are painted sculptures by *Michele da Verona* (about 1510).

To the left of the church, over a gateway, is the dark marble sarcophagus of Count Guglielmo da Castelbarco, the Scaligeri' friend, at whose expense the churches of S. Anastasia and S. Fermo were in great part built, and in the gateway three others. — Route homeward through the Corso Cavour to the Arena, see p. 205. — The small church of *S. Pietro Martire* which we enter through the adjoining Collegio Convitto, contains an allegorical fresco by Falconetto with

portraits of knights of the Teutonic order (about 1515). We now proceed to the right to the —

Cathedral (Pl. F, 1, 2), a Gothic structure of the 14th cent., with choir and Romanesque façade of the 12th century. The pointed windows in the façade were inserted at a later date. Behind the columns of the handsome portal are Roland and Oliver, the two paladins of Charlemagne, in rough half-relief, executed according to the inscription by one *Nicholas* (12th cent.). The columns in front rest upon griffins. By the side-wall rises an unfinished campanile, designed by *Sanmicheli* and resting upon an ancient basis.

The Interior, which consists of nave and aisles, with eight red marble pillars, contains an elegantly wrought rood-loft of marble, designed by *Sanmicheli*, above which is a bronze crucifix by *Giambattista da Verona*. The walls beside and above the three first altars on the right and left are adorned with fine frescoes by *Falconetto* (about 1518). The Adoration of the Magi, at the 2nd altar to the right, is by *Liberale da Verona*, with wings by *Giolfino*. At the end of the right aisle is the Tomb of St. Agatha, a Gothic monument of 1353 enclosed in a beautiful Renaissance frame-work (1515). The choir is adorned with scenes from the life of the Virgin, executed by *Farinato* from drawings by *Giulio Romano*. Near the 1st altar on the left is the tomb of Bishop Galeazzo, by *Sanmicheli*, and above it is an *Assumption by *Titian*, painted about 1532 (frame by *Sanmicheli*).

"Without the majestic grandeur of the Assunta of the Frari (p. 204), this fine composition is striking for its masterly combination of light and shade and harmonious colours with realistic form and action. — *C. & C.*

The arches of the handsome *Cloisters* rest on double columns of red marble in two stories, one above the other (entrance to the left of the façade, then turn to the left again opposite the side-entrance).

To the N. of the choir is a corridor leading to *S. Giovanni in Fonte*, the ancient Baptistery, of the 12th cent.; the font is embellished with *Reliefs of about 1200. The adjacent *Vescovado* is the bishop's residence. The *Palazzo dei Canonici* to the N.W. (No. 19), contains the *Biblioteca Capitolare* with its precious MSS. (palimpsests), among which Niebuhr discovered the Institutiones of Gaius. Librarian, Monsignor Giuliari.

In Veronetta, on the left bank of the Adige, to which the Ponte Garibaldi leads (toll 2 c.), is situated **S. Giorgio in Braida** (Pl. F, 1; if the principal gate is closed, entrance by side-door on the N.), reconstructed in the 16th cent. under the superintendence of *Sanmicheli*. The well-proportioned interior contains some admirable pictures.

On the W. wall, over the door, Baptism of Christ, by *Tintoretto*. 1st altar on the left, St. Ursula by *Franc. Caroto*. 3rd altar on the left, St. Rochus and St. Sebastian, with predella (centre figure of St. Joseph modern) by *Caroto*. 4th altar on the left, *Madonna with St. Zeno and Lorenzo Giustiniani, by *Girolamo dai Libri* (1520). 5th altar on the left, *Madonna with holy women, by *Moretto* (1540). At the sides of the organ and opposite: Martyrdom of St. George, by *Romanino* of Brescia (1530), painted originally as the panel of an organ, with delicate soaring in a silvery tone. To the right in the choir the Miracle of the Five Thousand, by *Paolo Farinato*; to the left, the Shower of manna, by *F. Brusasorci*, both painted in 1606. High altar-piece (generally covered), *Martyrdom of St. Georgio, by *P. Veronese*, a master-piece of the highest rank. — "Paolo treats the scene as much as possible as if it were one which actually happened, restrains the pathos within the bounds of moderation, avoids any excess

of realism, and thus retains the power of exhibiting his gorgeous colouring in the most triumphant abundance'. — (*Burckhardt's 'Cicerone'*). — 4th altar on the right Madonna with archangels, by *F. Brusasorci*. The beautiful holy water basin is ornamented with bronze figures of John the Baptist and St. George by Joseph de Levis and A. de Rubeis.

The Via S. Giorgio leads hence to the S.E. to the very early church of **Sto. Stefano** (Pl. G, 1), rebuilt by Theodoric, with a façade probably erected in the 11th century. The interior has a flat roof and a raised choir, with the episcopal stall at the back; in front, to the left, a figure of St. Peter (14th cent.). It contains pictures by Caroto and D. Brusasorci.

Nearly opposite this church is the *Ponte della Pietra*, built by Fra Giocondo (p. 200); the first two arches date from the Roman period. At the bridge begins the ascent to the **Castello S. Pietro** (Pl G, 2; permission obtained at the commandant's office at the entrance), a modern barrack on the site of the ancient castle of Theodoric the Great (p. 200). The latter was entirely remodelled by *Galeazzo Visconti* in 1393, destroyed by the French in 1801, and refortified by the Austrians in 1849. At its base, immediately below the bridge, are the remains of a semicircular antique *Theatre* (Pl. G, 2), excavated in the court of a private house, and interesting [illegible] (send a boy for the keeper).

On a low eminence in front of the theatre stands the little church of *SS. Siro e Libera*, dating from the time of Berengar, in which it is said the first mass was read in Verona. The tradition is probably owing to the ancient vaulting at the back of the altar.

From this point to *S. Giovanni in Valle*, *S. Maria in Organo*, and the *Giardino Giusti*, see p. 210.

At the church of St. Anastasia (p. 202) begins the Corso Cavour (Pl. F-C, 2), the principal street of the town, in which a number of handsome palaces are situated In the Corso, about midway, rises the **Porta de' Borsari** (Pl. D, 3), an ancient triumphal arch or town gate, occupying the whole breadth of the street, erected under Gallienus in A. D. 265 in the inferior taste of the later Roman period. — A little to the N. is the Gothic church of S. Eufemia (Pl. E, 2, 3), dating from the 13th cent., with Madonnas by *Moretto* (at the 1st altar on the left) and *Dom Brusasorci* (at the 3rd altar on the right). The latter is a master-piece of this contemporary of P. Veronese. Frescoes by *Caroto*, etc.

A little farther on, to the left, is the church of the *Santi Apostoli*, with a very ancient tower and a Romanesque apse. In front of it stands a marble statue by Zannoni of *Aleardo Aleardi*, the poet and patriot, who was born in Verona in 1812 (d. 1878). — We next observe, also on the left (No 19), the handsome **Palazzo Bevilacqua*, by Sammicheli, with large windows. Opposite is the small church of **S. Lorenzo* (11th cent.), with an altar-piece by D. Brusasorci. Then on the right, No. 38, the *Palazzo Portalupi*, and,

on the same side, No. 44, the *Palazzo Canossa*, also by Sammicheli, with a fine portico and columned court, but with an attica added in 1770 (frescoes by Tiepolo in the portal). — On the right we then reach the *Castello Vecchio* (Pl. C, 3), the ancient palace of Can Grande II., ~~now a barracks~~, connected with the opposite bank of the Adige by a handsome bridge (not accessible) constructed in the 14th century. Being restored, beautifully.

The Rigasta S. Zeno leads hence to the N.W. to S. Zeno (p. 206), and the Via S. Bernardino W. to S. Bernardino (p. 206), while the Corso is prolonged towards the S.W. to the Porta del Palio (p. 206).

To the S. of the Corso, and connected with it by several streets, lies the Piazza Vittorio Emanuele (Pl. D, 4, formerly *Piazza Bra*, from '*pratum*', meadow), with an equestrian *statue of Victor Emanuel II.*, by Borghi, erected in 1883.

On the E. side this square is bounded by the ***Amphitheatre** (*Arena*; Pl. D, 4), erected under Diocletian about A. D. 290, and known in German lore as the abode of Dietrich of Bern (p. 200). It is 106 ft. in height, 168 yds. long, 134 yds. wide (the arena itself 83 yds. long, 48 yds. wide), circumference 525 yds. Around the amphitheatre (entrance from the W. side by the arcade No. V., fee 1 fr., Sun. free) rise 45 tiers of steps, 18 inches in height, 26 inches in width, of grey limestone or reddish-yellow conglomerate (repeatedly restored since the end of the 16th cent., and now partly modern), on which it is calculated that 20,000 spectators could sit, while almost as many more could find standing-room on the wooden platforms above them at the back. An inscription on the second storey commemorates the visit of Napoleon I. in 1805, and the restoration carried out at his order. Two doors at the ends of the longer diameter afforded access to the arena itself, while the spectators reached their seats by flights of steps both on the inside and outside. The upper steps command a beautiful view. Equestrian performances, pyrotechnic displays, rope-dancing, etc., frequently take place in the arena. — The *Via Nuova*, terminating near the Arena, and paved with massive blocks of stone, is one of the principal thorough-fares of the town, leading N.E. to the Piazza delle Erbe (see p. 200). In the Via Scala, which diverges from it to the right, are the *Palazzo Giorio* and the *Palazzo Tedeschi* to the left and right respectively, and the church of *S. Maria della Scala* (Pl. E, 3), with an early renaissance portal, and some frescoes of the school of Pisanello (in the belfry, to the right of the high-altar) and other paintings.

Immediately to the S. of the Arena stands the *Municipio* (Pl. D, 4; formerly the guard-house), begun in 1836, adjoining which is the *Gran Guardia Antica* (Pl. D, 4, now the corn-magazine and used for exhibitions), or old guard-house, begun in 1609 by Dom. Curtoni, a nephew of Sammicheli. Adjacent is the *Portone*, an old gate with a tower. Opposite the Municipio is the spacious

Palazzo Sparavieri, formerly *Guastaverza* (by Sammicheli), with the café mentioned at p. 190.

In the street to the right of the door is the *Teatro Filarmonico* (Pl. C, 4). In the court towards the Piazza Brà, under the arcades erected by Pompei in 1745, is situated the valuable *Museo Lapidario*, collected and described by Scipione Maffei, containing Roman, Greek, and Arabic inscriptions, and ancient and mediæval sculptures. Two of the best Greek reliefs are not under the arcades but are built into the rear-walls of the small houses near the entrance (on the left, *Asclepius and Hygieia, an Attic votive relief of the 4th cent. B. C.). We ring at the iron gate opposite the Gran Guardia.

Passing through the gate we reach the Corso Vittorio Emanuele (Pl. C, B, 4, 5), in which, at the corner of the Strada di S. Antonio, is a *Statue of Michele Sammicheli*, 'grande nella architettura civile e religiosa, massimo nella militare', by Trojani. At the end of the Corso stands the *Porta Nuova* (Pl. B, 6), a fine work by Sammicheli. Outside this gate lies the Stazione Porta Nuova (p. 199).

From the Porta Nuova an avenue of trees leads N.W. to the ***Porta del Palio** (formerly *Porta Stuppa*, Pl. A, 4), the finest of the gates of Verona, erected by *Sammicheli*. We then follow the Corso di Porta Palio, and turn into the second cross-street on the left, in which stands —

S. Bernardino (Pl. A, 3, entrance from the E. corner through a pleasing court, if the church-door is closed, ring in the corner to the left, adjoining the church), a former monastery-church of the 15th century. Above the door in the cloisters to the left near the church is a fresco, *St. Bernardinus, by *Cavazzola*.

Interior. The 1st chapel on the right has, as altar-piece, a copy of a master-work of *Cavazzola* in the Gallery. The frescoes (legendary subjects) are by *Giolfino*. — At the 2nd altar to the right is a Madonna and saints by *Benaglio* (1486). — The 4th chapel to the right is adorned with ceiling-frescoes and scenes from the life of St. Anthony by *Domen. Morone* (restored). — The Cappella della Croce (5th to the right) contains on the altar-wall a copy of an original by *Cavazzola* in the Museum, above, Christ on the Cross and SS. John and Mary, by *Fr. Morone* (1498); on the left, Christ taking leave of his mother by *Caroto*, and three paintings of the Passion by *Giolfino*. At the end to the right is the entrance to the **Cappella Pellegrina*, by *Sammicheli*, one of the finest of the circular buildings of the Renaissance, with the antique forms cleverly and beautifully executed. The altar-pieces are by *India* (1579). — In the choir, to the left, is a Madonna with saints, by *Benaglio*. — The organ dates from 1481, the organ wings are adorned with figures of SS. Bernardino and Francis (to the left) and of SS. Bonaventura and Ludovico (over the portal), executed by *Fr. Morone*. — The cloisters and one of the chapels contain frescoes by *Giolfino* (youthful works). In the refectory of the monastery frescoes by *Dom. Morone* (?), accessible only from the street.

To the N. of this point lies ***S. Zeno Maggiore** (Pl. A, 2) the finest Romanesque church in N. Italy, distinguished for its noble proportions. The nave in its present form was begun in 1139, the choir dates from the 13th century. The church was lately restored.

The Portal, the columns of which rest on lions of red marble, is

embellished with rude but interesting marble reliefs of scriptural subjects executed by *Brolinus* and *Wilgelmus* in 1138. In one of them Theodoric, 'degnissimo re d'Italia' is represented as a wild huntsman speeding headlong to the devil. At the top of the lintels are reliefs of the months. The doors are covered with rude reliefs in bronze of scenes from the Old Testament and the life of St. Zeno.

The interior is borne by alternate pillars and columns. In the corner to the right is an ancient octagonal font, behind which is a fresco of S. Zeno dating from the 14th century. The holy water basin, by the 1st column to the right, rests upon the inverted capital of an antique column. Opposite is a large ancient vase of porphyry, 20 ft. in circumference, beyond which is a fine Gothic crucifix. — On the choir screen are statues of Christ and the 12 Apostles, of the 13th cent., in marble, some of them painted. — The walls to the left of the choir are covered with frescoes of the 10th cent., behind which are traces of others of the 12th, to the right are frescoes of the 11th and 13th centuries. To the right of the steps to the choir is an altar, on each side of which are four columns of brown marble, resting on lions and bulls, each in one block. — To the right of the Choir above the crypt is the very ancient painted marble figure of St. Zeno, Bishop of Verona and patron saint of Bohemia (about 9th cent.), holding his episcopal staff, from which is suspended a silver fish. — Behind the high altar is a fine *Picture (covered) by *Mantegna* (1459), in excellent preservation, but unfortunately hung too high. On a throne of stone in the middle of a colonnade sits the Madonna with the Infant Christ, with angels playing on instruments at her side and on the steps. In the left wing are SS. Peter, Paul, John, and Augustine, in the right wing are SS. John the Baptist, Gregory, Lawrence, and Benedict. The striking effect of this great work is enhanced by remarkably rich accessories. (The predella pictures are copies.)

The approach to the spacious Crypt, in accordance with the ancient plan which has been followed in the restoration of the building, occupies the entire width of the church. It contains the tomb of St. Zeno and ancient sculptures and frescoes; the capitals of the 40 columns are mediæval, some of them bearing the name of the sculptor.

A door in the N. aisle leads to the admirably preserved *Cloisters, with elegant double columns and a projecting structure, restored (according to an old inscription) as early as 1123. Immediately to the right two tombstones are recognised as pertaining to the Scaliger family by the bulldog represented on them. A small museum of Christian antiquities is to be arranged in the cloisters. — On the S. side of the church is a small disused Churchyard, whence a general view of the church with its campanile of 1045 (restored in 1120) is best obtained. At the entrance to a walled Mausoleum, with a sarcophagus and two columns (descent by 12 steps), a stone bears the inscription, '*Pipin Italiæ regis, Magni Caroli imperatoris filii quantum sepulcrum*'. Adjacent is a large Roman sarcophagus.

We next visit the S. E. Quarters of the town. To the S. E. of the Piazza delle Erbe (p. 200) runs the Via Cappello, in which a marble tablet over the gateway of an old house (No. 19-25) to the left is said to indicate the house of Juliet's parents (Capuletti; p. 209). The street is from this point called Via S. Sebastiano (Pl. B, 3, 4). — Farther on, close to the church of *S. Sebastiano* (Pl. F, 4), is the *Biblioteca Comunale* (open in winter 9-3 and 6-9, in summer 9-4), founded in 1800, which contains numerous documents from the suppressed monasteries.

The Via Ponte Navi, the S. prolongation of the Via S. Sebastiano, leads to the Ponte delle Navi. In this street, on the left, at the corner of the Corticella Leoni, and built into the side of a house

rince the *Arco de' Leoni, the remains of a Roman double gateway, moval with the Porta de' Borsari (p. 204), but more delicately executed, and bearing an inscription partially preserved. Behind it are the remains of a still older arch.

A little farther on is the Gothic church of **S. Fermo Maggiore** (Pl. E, F, 4), erected at the beginning of the 14th century. The architecture of the exterior, with its facade of brick, enriched with marble, is worthy of inspection. To the left of the façade is the sarcophagus of Fracastoro, the physician of Can Grande, with ancient Veronese frescoes.

The interior, which is destitute of aisles, has been partly modernized and is entered by a side-door, with a porch like a canopy. It has a beautiful old ceiling in larch wood. Above the main entrance is a fresco of the early Veronese school, representing the Crucifixion, in a polychromatic frame. On the left of the entrance is the monument of Brenzoni, with sculptures by the Florentine *Bussi* (1429). Above are *Frescoes (Annunciation and angels above) by *Pisanello*. — On the right of the main entrance, a hermit and some raised frescoes by *Falconetto*. — By the 2nd altar on the left, three saints by *Turbido*. — The chapel adjoining the side-entrance has an *Altar-piece by *Caroto* (1525), Madonna and Child in clouds, with four saints below. The chapel on the left of the high altar contains a St. Anthony surrounded by four saints by *Liberale*, and the monument of the physician Girolamo della Torre by *Riccio* (the originals of the bronze relieds were carried off by the French, and are in the Louvre). — At the 3rd altar on the right in the nave, a Trinity, Madonna and the Saviour, Tobias and the angel and saints, by *Turbido*.

The *Ponte delle Navi* (Pl. E, 4) in the vicinity, which commands a good survey of S. Fermo, was erected to replace a bridge across the Adige, which was destroyed by an inundation in 1757.

Immediately to the right beyond the Adige, at the beginning of the promenade, is the ***Palazzo Pompei alla Vittoria** (Pl. F, 5), erected by *Sanmicheli* about 1530, presented by the family to the town in 1857, and now containing the *Museo Civico* (adm., 1 fr.).

The Ground Floor contains collections of natural history (fossils from the Monte Bolca) and antiquities, the latter including Roman and Etruscan bronzes, marble sculptures and vases, Roman silver plate, and prehistoric antiquities from the lake dwellings of the Lago di Garda.

The **Pinacoteca** or picture gallery, on the first floor, contains works principally of the Veronese school. The first and second rooms contain the *Galleria Bernasconi*, presented to the town by Dr. Bernasconi.

I. Room (right). 70. *Pisanello*, Monastic Saints; 69. *Benaforte*, Noah and his sons; 54. Ascribed to *Pisano*, Madonna with Child and St. John; 40. *Moro* (ascribed to *Morettto*), Tobias and the angel. On the opposite wall: 34. *School of Perugino*, Madonna, Christ and St. John with two angels; *31. *School of Paolo Veronese*, Baptism of Christ.

II. Room (right). Opposite the entrance, *79. *Montagna*, Two holy bishops; *77. *Florentine School* (early work of *Gian Bellini*), Madonna and Christ; below, 85. *Carpaccio*, Madonna, Christ and John; 92. *Caroto*, same subject (early work); 91. *Cotignola* (ascribed to *Fra Bartolommeo*), Portrait of a man; *95. *Adoration of the Magi* attributed to *Raphael*, a charming picture of the *Umbrian School*; 93. *School of Raphael C.*, after Morelli by *Piazza*), Madonna and S. Elizabeth and John; *97. *Montagna*, Madonna and two saints; 97. *Antonio Mor*, Portrait of a man; 99. *Cima da Conegliano*, Madonna and Christ (1510); 113. *Caroto*, Madonna and Child; 114. *Caroto*, Holy Family; 115. *Buonfi*, St. Stephen; 116. *Frame*.

Parmigiano, Holy Family; 108. *Girolamo dai Libri*, Madonna and Child; 148. *Bassano*, Madonna and Child.

III. Room. 182. *Francesco Morone*, Madonna and Child; 187, 188, 190, 191. Legendary scenes, ascribed to *Falconetto*; 18. *Romanino*, St. Jerome.

IV. Room (on the other side of Room I.): 203. *Caroto*, St. Catharine; 204. *Girol. dai Libri*, Baptism of Christ; 205. *Morone*, St. Catharine and the donor; 207. *Girol. dai Libri*, Madonna; 68. Sebastian and Hubert; 272. *Caroto*, Adoration of the Child; *240. *Paolo Veronese*, Portrait of Guarienti (1566), the only original of this master in the collection.

V. Room. Above the entrance, *268. *Girol. dai Libri*, Madonna and 65. Joseph, Jerome, and John the Baptist worshipping the Child (details of landscape fine). — On the entrance wall are frames containing a choice and rich collection of miniatures, from choral-books. Note those by *Liberale* and especially those by *Girol. dai Libri*. Above, 336. *Cavazzola*, St. Bonaventura; *280. *Cavazzola*, Christ and St. Thomas; Descent of the Holy Spirit and Ascension (in the background); 207. *Caroto*, Christ washing the disciples' feet, Madonna and David in the clouds; *Cavazzola*, *280. Scourging of Christ; *341. Christ crowned with thorns; 275. *Fr. Morone*, Trinity with John and Mary; 276. *Girol. dai Libri*, Madonna and Child in clouds, worshipped by St. Andrew and Peter; *277. *Cavazzola* (large altar-piece), Madonna with angels, saints, and donor (1522), the master's last work; 278. *Girol. dai Libri*, Madonna with Joseph, Tobias and the angel (fine landscape); above the door (no number), *Caroto, Three archangels and Tobias.

VI. Room. *318, *319, *320. *Cavazzola*, Gethsemane, Descent from the Cross, and Bearing of the Cross (1517), portrait of the artist, to the left of the cross in the middle picture. — 322. *Falconetto*, Augustus and the sibyl; above, 345. *Liberale*, Descent from the cross. 344. *Jacopo Bellini*, Crucifixion (fresco, retouched); 341. *Falconetto* (? more probably *Stefano da Zevio*), Madonna and Child in a rose garden; *334. *C. Crivelli*, Madonna and Child; below, 335. *Lucas van Leyden*, Crucifixion.

VII. Room, entered from Room IV., is unimportant. — VIII. Room, old engravings. IX. Room. 388. *Caroto*, Madonna between two saints. In an adjoining apartment to the right, medallions by *Falconetto*. On the rear wall, *Frescos by *Cavazzola*, Baptism of Christ, and medallions of the four evangelists. — X. Room, unimportant. — XI. Room. Crucifixion by *Albichieri*. XII. Room. Frescoes (sawn out), on the entrance wall, *Franc. Morone*, Madonna and Child and four saints, opposite *Martino da Verona*, Madonna enthroned and St. Zeno, James and Apollonia; below, *Giolfino*, Allegorical subjects, half-length figures. — The last four rooms contain nothing of importance.

Outside the *Porta Vittoria* (Pl. E, 5) is the *Cimitero*, with a Doric colonnade and lofty dome-church. The summit of the pediment is adorned with a marble group of Faith, Hope, and Charity, by *Spazzi*. — The new iron *Ponte Aleardi* (pontage 2 c.) opposite, leads into the broad *Via Pallone*, by which we may regain the Piazza Vittorio Emanuele (p. 205). An avenue leads hence along the Adige to the *Railway Bridge*, which affords a fine view of the town and its environs; and thence to the Porta Nuova.

On the right bank of the Adige, within a closed garden (visitors ring at the gate facing them 2-3 soldi) in the Vicolo Franceschine, a side-street of the Via Cappuccini (Pl. D, 6), is situated the suppressed Franciscan Monastery, where a partly restored chapel contains a mediæval sarcophagus in red Verona marble, called without the slightest authority the *Tomba di Giulietta* or *Tomb of Juliet* (fee 20 c.). The whole scene is prosaic and unattractive. Shakespeare's play of 'Romeo and Juliet' is founded on events which actually occurred at Verona. Rinaldo, Prince of Verona, was Bartolommeo della Scala (d. 1329). The house of Juliet's parents, see p. 207.

To the E. of the Ponte delle Navi lies S. Paolo di Campo Marzo

(Pl. F, 5), which contains Madonnas with saints by *Girolamo dai Libri* (3rd altar to the right), *P. Veronese* (right transept), and *Bonsignori* (to the left). At the high altar, Madonna between SS. Peter and Paul by *G. Caroto*.

Farther to the N.E. is **S. Nazaro e Celso** (Pl. H, 4), built in the Renaissance style, with traces of the Gothic.

In the right transept John the Baptist, and SS. Benedict, Nazarus, and Celsus, by *Bart. Montagna*. The Cappella di S. Biagio (in the transept) contains damaged frescoes by *Falconetto* (processions of Heralds in the dome), and an altar-piece (Madonna and Saints) by *Bonsignori* (1519). The side is adorned with frescoes by *Bart. Montagna* (history of St. Blaise). A Pieta and a St. Blaise with St. Juliana, in the sacristy, are by the same artist.

A fine *View of Verona and its environs, the Alps and the distant Apennines, is obtained from the **Giardino Giusti** on the left bank of the Adige (Pl. G, H, 3, always accessible, ring at a gate in a court on the right, fee 50 c.), containing a few Roman antiquities, but chiefly noted for its numerous and venerable cypresses, some of which are 400-500 years old and 120 ft. in height. The campanili of S. Lucia and S. Massimo are conspicuous.

A little to the N. is ***S. Maria in Organo** (Pl. G, 3), a very ancient church situated near an island in the Adige, altered by *Sanmicheli* in 1481; the façade of 1592 is unfinished.

3rd altar to the left, Madonna and Child, with St. Martin, St. Augustine, and two angels, by *Morone* (1503); 4th altar to the left, Madonna with saints, by *Savoldo* (1522). The chapel on the right of the choir contains a fresco (Ascension) by *Giolfino*, a walnut-wood Candelabrum, by *Fra Giovanni da Verona*, who belonged to the monastery of this church. The *Choir-stalls in the Coro with intarsia (views of the town above, ornamental work below), of 1499, and the reading-desk, are by the same master. The seats in front of the high-altar contain landscapes by *Canneola* and *Brusasorci*. In the 5th chapel to the right is a St. Francisca Romana by *Guarino*. In the chapel to the right above the steps, frescoes by *Cavazzola* (Michael, and Raphael and Tobias). — The Sacristy is adorned on the right with intarsia by *Fra Giovanni*, injured by water; the ceiling and frieze, with portraits of monks and popes, are by *Francesco Morone*, then, **Girol. dai Libri*, Madonna del Limone, on panel.

On an island in the Adige is the church of *S. Tommaso* (Pl. F, G, 3, 4) with an *altar-piece, at the last altar on the right (SS. Sebastian, Rochus, and Job), by *Girol. dai Libri*, ascribed to Caroto. — A little to the N. is the small and ancient church of *S. Giovanni in Valle* (Pl. G, H, 2), a flat-roofed basilica. The capitals of the columns are of very early date. Above the entrance is a frieze by *Stefano da Zevio*. The crypt contains two early-Christian sarcophagi, one of which is adorned with terracotta figures of a later date.

From Verona to Colognola, tramway in 3½ hrs. The line passes through the village of *S. Michele*, containing the circular church of *Madonna di Campagna*, planned by Sanmicheli but constructed after his death. Near the village rises the pinnacled castle of *Montorio*, formerly the property of the Scaliger family. Then *S. Martino* (p. 216) *Caldiero* (p. 216), *S. Bonifacio* (p. 217). Beyond *Lonigo* (p. 217), the tramway turns S. towards the little town of *Colognola Veneta* (1822 inhab.), with brisk cultivation of silkworms, hemp, and vines.

35. From Verona to Mantua and Modena.

63 M. Railway in 2½-3½ hrs. (fares 11 fr. 55, 8 fr. 10, 5 fr. 80 c.; express 12 fr. 70, 8 fr. 95 c.); to Mantua (26 M.) in 1-1½ hr. (fares 4 fr. 60, 3 fr. 20, 2 fr. 35 c.; express 5 fr. 10, 3 fr. 60 c.). — This is the most direct line between Germany and Central Italy, and is the route traversed by the express trains to Florence and Rome.

Verona, see p. 199. The line traverses a richly-cultivated plain, varied occasionally with wood. Fields of rice are passed near Mantua. — 6½ M. *Dossobuono*.

At Dossobuono the Verona and Rovigo Railway diverges (69 M. in 3½-4½ hrs.; fares 11 fr. 45, 8 fr., 5 fr. 75 c.). Stations *Vigasio*, *Isola della Scala*, *Bovolone*, *Ceres*. — 33½ M. *Legnago*, a town of 14,100 inhab., fortified by the Austrians after 1815 to defend the passage of the Adige, and forming one member of the celebrated Quadrilateral, the other towns of which were Verona, Peschiera, and Mantua. — Stations *Villabartolomea*, *Castagnaro*, *Badia*, *Lendinara*, *Fratta*, *Costa*. 63 M. *Rovigo*, see p. 309.

11 M. *Villafranca*, with a mediæval castle, where the preliminaries of a peace between France and Austria were concluded on 11th July, 1859, after the battle of Solferino. About 5 M. to the N.W. lies *Custozza*, where the Italians were defeated by the Austrians in 1848 and 1866. A monument to the fallen was erected here in 1879, after a design by Franco.

14½ M. *Mozzecane*, 18 M. *Roverbella*; 23 M. *S. Antonio*. — The train now passes the *Citadel of Mantua*, where *Andreas Hofer*, the Tyrolese patriot, was shot by order of Napoleon on 20th Feb., 1810. The citadel and the town are connected by the *Argine Mulino* (a bridge constructed in 1257), which divides the lakes, formed here by the Mincio, into the *Lago Superiore* (W.), and the *Lago di Mezzo* (E.).

25 M. *Mantua*. The station lies to the W. of the town (Pl. A, 3, 4).

Mantua. — **Hotels.** Aquila d'Oro; Croce Verde, or Fenice, R. 2-3, A. 1, L. ¾, omnibus 1½ fr.; Agnello d'Oro, all three in the Via Sogliari (Pl. C, 4) and unpretending. — The traveller is not recommended to spend the night at Mantua in summer, as the mosquitoes here are extremely troublesome. — A stay of 4-6 hrs. is enough to give a satisfactory idea of this interesting town. The traveller should engage a cab at the station for 1 hr., drive to the (12 min.) Palazzo del Tè, which may be seen in ½ hr., and then drive to S. Andrea or the Cathedral.

Cafés Vecchio, del Veneziano, both near the church of S. Andrea.

Cab per drive 75 c., first hr. 1 fr. 50 c., each following ½ hr. 50 c.

Mantua, Ital. *Mantova*, a very ancient town founded by the Etruscans, with 28,040 inhab. (3000 Jews), is a provincial capital and strongly fortified place, bounded on the N.W. by the *Lago Superiore*, on the N.E. by the *Lago di Mezzo*, on the E. by the *Lago Inferiore*, and on the S. and S.W. by marshy land, which in case of a siege can be laid under water.

Mantua is mentioned in ancient times as the home of *Virgil*, who was born at the ancient *Andes* (on the site of the present village of *Pietole*, 3 M. to the S.E., where a monument was erected to him in 1848), but it was not till the middle ages that it became a place of importance. In the conflicts of the Hohenstaufen period the town em-

brand the name of the Guelphs. In 1328 the citizens elected *Luigi, Lord of Gonzaga*, as the 'Capitano del Popolo', and to him the town was indebted for its prosperity. The Gonzaga fought manfully against Milan and Venice, and succeeded in extending their territory, while they were the liberal patrons of art and science. *Gianfranc. Francesco II.* (1407–1444), the first margrave, invited the learned *Vittorino da Feltre* to reside at Mantua, and through him made his court a renowned centre of culture and education. The beautiful and accomplished *Isabella d'Este* (1474–1539), sister of Alfonso, Duke of Ferrara, and mother of Ercolano of Urbino, was the wife of *Gianfranc. Francesco III.* (1466–1519). She carried on a lively correspondence with many of the most eminent men of her time, and initiated with most judicious taste numerous valuable works, pictures, and antiquities. In 1530 *Federigo II.* was raised to the rank of duke by Charles V., and in 1536 was invested with the county of Monferrato. In 1540 the chief monument of his reign, the Palazzo del Te (p. 215), was erected. In 1627, when Charles de Nevers, a member of a French collateral line, took possession of the throne, the Mantuan war of succession broke out, and the Emperor Ferdinand II. declared the fief forfeited. On 18th July 1630 Mantua was taken by storm and sacked by the Austrians. Although the emperor, being hard pressed by the Swedes, was obliged to conclude a peace in 1631, the town never recovered from this blow. *Carlo IV.*, the last duke, having taken the French side in the Spanish war of succession, was declared an outlaw in 1708, and Monferrato was awarded to Piedmont, while Mantua was annexed to Austria, and afterwards became the chief support of the Imperial domination in Italy. After a long and obstinate defence by General Wurmser, the fortress capitulated to the French on 2nd February 1797. In accordance with the Peace of Villafranca the Austrians retained Mantua, although deprived of the rest of Lombardy, but they were compelled to cede it to Italy in 1866.

Mantua was the scene of the labours of two great Renaissance Painters. One of these was Andrea Mantegna, who was born at Padua in 1431 and entered the SERVICE OF LODOVICO Gonzaga in 1460. The principal work of his earlier period is preserved in the church of the Eremitani at Padua. In the life of his compositions and in the fidelity of his characters, he excels the best of his contemporaries, while he may rank them in respect of perspective, and in his refined taste he is wholly of the age. He died at Mantua in 1506. Other Renaissance painters who flourished after his death (circa Romano, 1492–1546) the most eminent of them established himself at Mantua, where he attained so high a reputation as an architect and painter that Mantua has here earned the name of Giulio Romano. In imitation of Raphael's work in the Farnesina, he filled numerous mythological decorative paintings, which, though far inferior to their prototype, are attractive from the richness of the motives and the extent and magnificence of the compositions, and are important owing to the influence which they exerted on later art. *Primaticcio* and *Niccolò dell' Abbate*, pupils of Giulio Romano who were educated here, were afterwards summoned to Fontainebleau, and thus formed a connecting link between the French and the Italian Renaissance. Giulio Romano's works must also have exercised no slight influence on the style of *Rubens*, who spent several years at Mantua.

The traffic of the town is chiefly confined to the arcades of the *Via Scytiam* (Pl. C, 4), continued westwards by the *Corso di Porta Pradella* (now *Vittorio Emanuele*), and the *Piazza delle Erbe* (Pl. D, 4), near S. Andrea (p. 213). Beyond the latter, in a small piazza in front of the Camera di Commercio (Pl. 4), is a *Statue of Dante*, erected in 1871.

A little farther on is the Piazza Sordello (Pl. D, 3), in the centre of which rises a monument to the political martyrs of the year 1851. Here are situated the Cathedral, the Palazzo Vescovile (Pl. 12), and, on the right, the former palace of the Gonzaga.

The **Cathedral** *of S. Pietro* (Pl. c), a church with double aisles, and a transept covered with a dome, and flanked with two rows of chapels, possesses a façade in the baroque style (1756) and a huge unfinished Romanesque tower. The interior was skilfully remodelled from designs by *Giulio Romano*. The nave has a fine fretted ceiling. On the left of the entrance is an ancient Christian sarcophagus, and on the left of the passage leading to the *Cappella dell' Incoronata is a bust of Ant. Capriano, 1574.

The N.E. angle of the piazza is occupied by the old ducal palace of the Gonzagas, now called the **Corte Reale** (Pl. 5), and partly used as barracks. The building was begun in 1302 by *Guido Buonacolsi*, and was afterwards altered and embellished with frescoes by *Giulio Romano* by order of *Federigo II.*

The custodian's room (second large gate on the right, fee 1 M.), the SALA DEGLI STUCCHI, is adorned with hunting scenes by pupils of *Giulio Romano*, but the Diana over the chimney-piece is by himself (d. 1546). – On the CORTA FLORA is a large saloon containing portraits of the Gonzagas by *Bibiena*. Then the STANZE DELL' INFANTATICO, a suite of apartments in which Raphael's tapestry, now at Vienna, was formerly preserved. The DIVINO ROOM is adorned with allegorical figures of the rivers and lakes around Mantua, the windows look into a garden on the same level. The *SALA DELLO ZODIACO, with allegorical and mythological representations of the signs of the zodiac by *Giulio Romano*. Napoleon I. once slept in the next room, then three STANZE DELL' INFANTATICO containing copies of the tapestry formerly here, painted on the walls by *Cossa*. The PICCOLA GALLERY contains nothing worthy of note; to the left, by the door, a good bust of a Gonzaga by *Bernini*. The SALA ROOM (*Sala degli Specchi*) is embellished with frescoes by the pupils of *Giulio Romano*. – In another part of the palace is the charming CAMERINO (*Paradiso*) of the celebrated *Isabella Gonzaga d'Este*, in an adjoining room her motto, 'nec spe nec metu'. We observe here particularly the intarsia, the beautiful reliefs on the marble door, and the delicate ceiling-decoration. We next pass through a series of handsomely decorated rooms, some in sad disrepair, the most remarkable of which are the SALA DEL GIUDAMENTO DEL PRIMO CAPITANO, two rooms with wooden ceilings, a small apartment with stucco work by *Primaticcio*, the SALA DI TROIA, with frescoes by *Giulio Romano* (badly restored), the SALA DEI MANTI (so called from the busts it used to contain), lastly a LOGGIA, with a view of the lake. The dwarfs' apartments are also worth a visit.

On the N.E. side of the palace is the *R. Teatro di Corte* (Pl. 13). The vaulted passage between the two leads to the Piazza della Fiera, in which rises the **Castello di Corte** (Pl. F, 3), the old castle of the Gonzagas. The church of *S. Barbara* (Pl. e) to the S. also belongs to this imposing mass of buildings.

Part of the castle is now used as ARCHIVES (open during office hours only). Most of the frescoes by *Andrea Mantegna* (1474), which once adorned the rooms, are now obliterated. The only ones which have been preserved and restored are those on two walls of the CAMERA DEGLI SPOSI (first floor), representing the *Family of the Gonzagas with their courtiers, on the left, Lodovico Gonzaga with his wife Barbara of Hohenzollern, on the right, Lodovico meeting his son Cardinal Francesco at Rome. On the ceiling is an illusive painting of an apparent opening, at which Cupids and girls are listening.

S. Andrea (Pl. a, C, D, 3, 4), in the Piazza delle Erbe, a church of very imposing proportions, the finest in Mantua, was

erected in 1472 from designs by the Florentine *Leo Battista Alberti*, but afterwards altered to a large extent, while the dome was not added till 1782. The white marble façade, with its spacious portico, resembles that of an ancient temple; adjoining it is a square tower, built of red brick, and surmounted by an elegant octagonal superstructure with a Gothic spire.

The Interior, 110 yds. in length, is covered with massive barrel vaulting, the panels of which are partly painted. To the left of the entrance: *Lor. Costa*, Madonna and saints (1505). The 1st chapel to the left of the W. portal contains the tomb of the painter Andrea Mantegna (d. 1506), with his **Head* in bronze by *Sperandio*; to the right are two ruined pictures by *Mantegna* (Holy Family, with SS. Elisabeth, Zacharias and John), above, a pieta. — The walls are covered with frescoes prepared under Mantegna's direction. *1st Chapel* on the right: *Arrivabene*, St. Antony admonishing the tyrant Ezzelino (painted in 1884). At the sides are frescoes representing Hell, Purgatory, and Paradise according to Dante. *3rd, Cappella di Longino*: on the left: Sarcophagus with the inscription: 'Longini ejus, qui latus Christi percussit, ossa'. To the right is the sarcophagus of Gregorius of Nazianzus. The frescoes, designed by *Giulio Romano*, represent the Crucifixion, below is Longinus, on the opposite side the finding of the sacred blood. The saint is said to have brought hither some drops of the blood of Christ. The Right Transept contains the monument of Bishop Andreasi (d. 1510), executed in 1551 by *Clemente*, a pupil of Michael Angelo. The swan is the heraldic emblem in the armorial bearings of Mantua. — Left Transept: Chapel on the left: Monument of Pietro Strozzi (1529), with caryatides, designed by *Giulio Romano* (best seen from the middle of the nave). Another monument, with the recumbent figure of a Count Andreasi, was also designed by *G. Romano*. — Choir: Martyrdom of St. Andrew, a fresco by *Anselmi*, an imitator of Correggio, in the apse. In the corner to the left by the high-altar is the marble figure of Duke Guglielmo Gonzaga, founder of the church, in a kneeling posture. The *Crypt*, beneath the high altar, where the drops of the sacred blood were preserved, contains a marble crucifix and an interesting statue of the Madonna and Child, carved in wood.

In the vicinity to the N.W. is a very extensive space, planted with trees and bounded by the Lago di Mezzo on the N. (drill-ground), called the Piazza Virgiliana (Pl. C, D, 2, 3), adorned with a bust of Virgil (p. 211), and containing a handsome arena, the *Teatro Virgiliano* (Pl. 18), which is used for open-air performances on summer-evenings. Beyond the theatre, from the parapet towards the Lago di Mezzo, a superb view of the Tyrolese Alps is enjoyed in clear weather.

The *Accademia Virgiliana di Scienze e Belle Arti* (Pl. 1, D, 4) contains frescoes, sculptures, and casts of little value. Behind it is the *Liceo* (Pl. 6, D, 4) with a *Library* (a room of which contains, above the doors, the portraits of the Gonzaga family, and a Trinity, by *Rubens*, cut into two parts) and the **Museum**.

The museum contains some very valuable antiques. Near the entrance, *100. Bust of Euripides; 2. Bust of a hero, erroneously called Virgil; 3. Julia Domna; 5. Torso of Minerva; 12. Marcus Aurelius; 13. Leda; 16. Sarcophagus with the myth of Medea in relief; 25. Faustina (given by Mantegna to Isabella d'Este); *26. Torso of Eros (Greek); 27. Antoninus Pius; 31. Greek tomb relief, funeral supper and sacrifice; *33. Female torso; 36. Domitian; 37. Hadrian; *43. Satyr and Nymph (Greek); 46. Hygieia; 53. Fragment of a Greek altar; 56. Sarcophagus relief, destruc-

tion of Troy. 60, 62. Tiberius; 64. Livia(?); *65. Sarcophagus relief: marriage, sacrifices, and barbarians before an emperor. In the middle *166. Torso of Venus, on an altar with Bacchic figures. 175. Sleeping Cupid (modern). — In the adjoining room, on the right, the so-called seat of Virgil and inscriptions. We now return to the galleries. Window wall, 148. Greek tomb-relief. On the side wall, 161. Attic tomb-relief; *158, 164. Bacchic reliefs. 174. Relief with the symbols of Jupiter; 172. Lid of a sarcophagus. 171. Sarcophagus relief: Endymion. 190. Torso of a warrior (Greek). *192. Alcibiades. 187. Sarcophagus relief, vintage. 186. Fight between Romans and Gauls. 188, 190. Roman portrait busts; 182. Marcus Aurelius as a boy wearing the cap of the Salii or dancing priesthood; *201. Torso of Venus; 219. Flute-playing Satyr. 209, 216. Greek tomb-reliefs. — In the centre, *210. Archaic Apollo; below, reliefs of Cupids. 225. Attic sepulchral urn. *237. Youthful Hermes (portrait statue). — At the wall: 251. Head of Aphrodite. 257. Homer; 259. Greek tomb-relief. 318. Sarcophagus relief, Venus and Adonis. 238. Muse as Caryatid. 358. Lucius Verus. — The lower rooms of the Accademia contain a few sculptures, including some interesting busts in terracotta, and a relief with two portraits from a chimney piece.

Adjacent is the *Museo Patrio*, containing a collection of small prehistoric and mediæval objects, with a few antiques.

A short distance hence, immediately beyond the *Porta Pusterla*, the S.W. gate, is situated the **Palazzo del Tè** (Pl. B, 7, contracted from Tajetto), erected by *Giulio Romano*, and containing in comparatively small apartments some of that master's largest frescoes. Antechamber, to the right of the entrance, the sun and moon. 1st Room to the left, the favourite horses of Duke Frederick Gonzaga. — 2nd Room: *Myth of Psyche and Bacchanalians (the last restored, the higher paintings are in better preservation). Opposite the entrance, Polyphemus. — 3rd Room: in the lower ovals, fishing, market-place, gladiatorial combats, and representations of other human employments, on the ceiling, mythological and symbolical subjects, and representation of the zodiac. — 4th Room: fall of Phaeton and numerous smaller pictures and imitations of ancient busts, then a fine open loggia, and several rooms with beautiful friezes in stucco (triumphal procession of Emperor Sigismund and trains of children) by *Primaticcio*, next the celebrated **Sala de' Giganti*, with the fall of the giants, whose figures are 14ft. in height; and lastly several cabinets, charmingly decorated in the style of Raphael, and an oblong bathing-room with shell-ornamentation. On the other side of the garden is the *Casino della Grotta*, with its tiny but exquisite apartments and its grotto encircling a small garden.

Vasari's bewildering description of the Sala de' Giganti may be freely rendered as follows: — 'Eccentric and talented, Giulio wished to show here what he could do. He accordingly determined to adapt the walls of a corner room in the palace for his painting, and thereby to deceive the human eye as much as possible. After he had given to this part of the palace, which stands on marshy ground, foundations of double the usual height, he caused a large round chamber with thick walls to be built upon them, the four corners outside being strong enough to bear a heavy vaulting. He then caused doors, windows, and chimney pieces to be erected so much out of the perpendicular, that they really seemed as if they would fall, and after he had built the room in this strange fashion, he began to paint it in the most singular conception imaginable, repre-

senting Jupiter hurling his lightnings at the giants'. The execution of these paintings is chiefly due to *Rinaldo Mantovano.*

Giulio Romano's House, and the *Palazzo della Giustizia*, with its colossal Hermæ, built by him, are in the Via Roma, No. 14, (Pl. B, 5).

From Mantua to *Cremona*, see p. 179. Tramway to *Brescia*, see p. 188.

The train reaches the Po at (32 M.) *Borgoforte*, once an important tête-de-pont, the fortifications of which were blown up by the Austrians in 1866, and crosses the river by an iron bridge.

34 M. *Motteggiana.* — 37 M. *Suzzara.*

From Suzzara to Parma, 27½ M., railway in 1½ 2 hrs. (fares, 5 fr., 3 fr. 50, 2 fr. 50 c.) The chief station is (8 M.) Guastalla (*Posta*), a small town not far from the Po, with 11,300 inhab., which in the 16th cent. gave its name to a principality of the Gonzagas, Dukes of Mantua. These princes became extinct in 1746, and their territory fell to Parma. In the market-place is the bronze Statue of Ferdinand I. Gonzaga (d. 1557 at Brussels), by *Leone Leoni.* — 27½ M. *Parma*, see p. 298.

42 M. *Gonzaga-Reggiolo*, 46½ M. *Rolo-Novi.* — 54 M. **Carpi** (*Leone d' Oro*, in the market-place), a town of 5987 inhab., with an old *Castle*, which was from the 14th cent. the residence of the *Pio* family. Alberto Pio (1475-1531), a pupil of Aldus Manutius and a patron of Ariosto, built the handsome *Palace Court* (in the chapel frescoes by Bernardino Loschi) and commenced the *New Cathedral* in the Piazza after plans by Baldassare Peruzzi. In the interior, to the left, a Christ by Begarelli, two statues by Prospero Clementi, and a pulpit of the 11th cent. The *Loggia* on the other side of the Piazza, the *Market*, and the fortifications also testify to the taste and energy of this prince, who was deprived of his domains by the Spaniards in 1525. A street leads from the Loggiato the Franciscan church of *S. Nicolò*, founded in 1493. Behind the palace is the *Old Cathedral* (Chiesa sagra), an early Romanesque basilica, of which only the choir and tower remain. The ancient portal has been adopted into the façade designed by Peruzzi.

58 M. *Sollera.* — 63 M. *Modena* (p. 304).

36. From Verona to Venice. Vicenza.

72 M. Railway in 2¾-4 hrs. (fares 13 fr., 9 fr. 10, 6 fr. 50 c.; express 14 fr. 30, 10 fr. 5 c.). Finest views generally to the left.

Verona, see p. 199. The line which runs parallel with the tramway to Cologna-Veneta (p. 210) as far as Lonigo (p. 217), crosses the *Adige*, and leaving S. Michele (p. 210) on the left, traverses an extremely fertile district, covered with vineyards, mulberry trees, and fields of maize, and intersected with irrigation-trenches.

4 M. *S. Martino*, with the handsome *Villa Muscia*; 5½ M. *Vago-Zevio.* The mineral springs of (7½ M.) *Caldiero*, which attract many visitors, were known to the Romans. A branch of the tramway mentioned above runs from Caldiero to *Tregnago*, whence we

may visit the *13 Comuni*, a former German enclave on Italian soil. The chief village is *Giazza*. Numerous fossils, rocky dolle (*Ponte di Veja*), basaltic cliffs at *Vestena*.

Continuing our journey, we pass *Soave*, once belonging to the Scaligeri, on the height to the left, which presents a good picture of a mediæval fortified town.

12½ M. *S. Bonifacio*. On an eminence to the N. is *Monteforte*. *Arcole*, 3½ M. to the S., was the scene of the battle of 15th-17th Nov., 1796, between the Austrians under Alvinczy and the French under Bonaparte, Masséna, Augereau, and Lannes. — 16 M. *Lonigo*; the village lies 4½ M. to the S.E., at the W. base of the *Monti Berici*, a chain of volcanic, wooded hills. — 20 M. *Montebello*. Beautiful view towards the mountains; the handsome château belongs to Count Arrighi. To the left, on the hill, the castles of the *Montecchi*; then (24½ M.) stat. *Tavernelle*.

30 M. **Vicenza.** — **Hotels.** *Roma, Corso Principe Umberto, near the Porta Castello, with a beer-garden, R. 2, A. ½, L. ¾ fr.; Stella d'Oro, in the Corso; Gran Parigi, good cuisine; Al Tre Garofani, well spoken of, both in the Contrada delle Due Ruote, a side-street of the Corso.

Caffè Principe Umberto and *Caffè Nazionale*, in the Corso; *Garibaldi*, Piazza de' Signori.

Tramway from the station (Pl. C, 5) through the *Porta Castello* (Pl. C, 4) and along the Corso Umberto to the Porta di Padova (Pl. F, 3).

Vicenza, the *Vicetia* or *Vicentia* of the ancients, the capital of a province, with 27,694 inhab. (commune 40,000), lies at the N. base of the *Monti Berici* (see above), on both sides of the *Bacchiglione*, near its confluence with the *Retrone*. Though the houses for the most part are crowded, the town possesses many interesting palaces, to which half-a-day may profitably be devoted.

Vicenza, like all larger towns of N. Italy, boasted in the 15th cent. of a School of Painting, which, though it was influenced by Mantegna, and never produced masters of the highest rank, yielded results of considerable importance. The earliest master of note was *Giovanni Speranza*, who, however, was soon surpassed by *Bartolommeo Montagna* (who flourished here in 1484-1523). The gallery and the churches (the Cathedral, S. Corona, and S. Lorenzo) of Vicenza contain works by the latter, and he is represented at Padua and Verona also. His compositions are strongly realistic, and he shows a predilection for muscular figures, and for colouring of a rich brownish tint. His drapery is ungraceful, but, like that of Dürer, boldly defined. His son, *Benedetto Montagna*, was unimportant, but his contemporary *Giovanni Buoconsiglio* (d. 1530), a follower of Antonello da Messina, has produced some pleasing works. In the 16th cent. Vicenza lost its importance in the history of painting, but attained a high reputation in the province of Architecture, having given birth to *Andrea Palladio* (1518-1580), the last great architect of the Renaissance, the chief sphere of whose operations was his native town. By his study of the antique in Rome he was enabled to effect a revival of what may be termed the ancient language of forms, and he made it his endeavour to exhibit in his buildings the organic connection between the different members. The chief characteristic of his school consists in a studious adherence to impressive simplicity of form, and a very sparing indulgence in the lavish enrichments in which the early Renaissance was too apt to revel. His finest churches are at Venice, but his most numerous palaces are at Vicenza, to which they impart a uniform and handsome appearance.

The town is entered by the W. gate, the *Porta del Castello* (Pl. C, 4). Immediately by the entrance, on the left, is the *Palazzo Gusano*, adjacent, to the right, in the S.W. angle of the Piazza Castello is the *Casa del Diavolo (Pal. Giulio-Porto)*, a large unfinished palace by Palladio, the two stories of which are united by a row of Corinthian columns with a magnificent cornice. We next follow the long *Corso Umberto*. On the left the new church of *S. Filippo Neri* (Pl. 16). — A short cross-street opposite, on the right, leads to the **Duomo** (Pl. 10; D, 4), consisting of a broad and low nave with wide vaulted arches, the aisles having been converted into chapels, a choir considerably raised above the rest of the church and covered with a dome, and a crypt below it. To the right in the piazza is the *Vescovado* or episcopal palace, the court of which to the right contains beautiful arcades. The Piazza del Duomo is embellished with a *Statue of Victor Emanuel*, by Benvenuti, erected in 1880.

The Via Garibaldi, or the short Contrada del Monte, to the right of the Corso (opposite which is the Contrada Porto with numerous palaces), leads to the handsome Piazza de' Signori, with two columns of the Venetian period. Here rises the ***Palazzo del Consiglio**, or *Basilica* (Pl. 40; D, 3, 4), with a double series of grand and beautiful open arcades, the lower with Doric, the upper with Ionic columns, surrounding the *Palazzo della Ragione* (town-hall), an earlier building in the pointed style. These magnificent arcades, begun in 1549, are one of Palladio's earliest works. On the first floor is a large hall with a finely vaulted wooden roof (always open). The slender red tower is 265 ft. in height. Adjacent is the *Tribunale*. — Opposite the Basilica is the unfinished *Loggia del Delegato*, or *Palazzo Prefettizio* (Pl. 47), also by Palladio (1571), adjacent to which is the *Monte di Pietà*. In the Piazza, near the Basilica, stands a *Statue of Palladio* in marble, by *Gajassi*, erected in 1859.

We now return to the Corso, in which, to the left, stands the *Palazzo Schio*, a Gothic edifice with a Renaissance portal. — On the left, at the E. end of the Corso, is the small *Casa di Palladio* (Pl. 8; E, 3), the façade of which was once painted; then to the right, in the Piazza Vittorio Emanuele, the —

***Museo Civico** (Pl. 39; E, 3), established in the *Palazzo Chiericati*, one of Palladio's finest edifices, which was seriously injured in 1848, but restored in 1855 (open daily 11-2 free, 9-11 and 2-4 ½-1 fr.).

On the Ground Floor, Roman antiquities from an ancient theatre, among which two female statues only deserve mention. — The Upper Floor contains the ***Pinacoteca**. Ante-chamber 1. *Tiepolo*, Madonna; 2. *Jac. de Ponte*, Senators kneeling before the Madonna; no number, *Stroesi*, Last Supper. The cabinets contain ancient terracottas and bronzes, mediæval coins, etc., and the shoes worn by the Doge of Venice on the occasion of his nuptials with the sea (p. 248). — Room I. to the right, 17. *Cigoroli*, Madonna and Child, worshipped by saints; 6. *A. van Dyck*, Holy Child asleep, with a knight and St. Rosa. — Room II. 12. *Paolo Veronese*, Madonna and two saints (injured). — Room III. to the right, 22. *Umbrian School*,

Marriage of the Virgin; 55. *Marco Palmezzano* (attributed to *Parmigiano*), Pietà; *15. *Cima da Conegliano*, Madonna and two saints (1489, in tempera), beside it, on the left, 17 *Antonello da Messina*, Christ at the pillar; 12. *Andrea Busati*, St. Anthony, 10. *Byzantine* (attributed to *St Luke* by an inscription), Madonna and child; 2 *Old Dutch School*, Crucifixion, with saints and monks; 28. *Paolo da Venezia*, Altar piece (1333). — Room IV. contains the chief works of the painters of Vicenza *Montagna*, *2. Madonna and four saints, with predella, 3. Adoration of the Child, both early works and wholly in tempera; 5, 6. *Montagna*, Madonnas; 8 *Montagna*, Presentation in the temple; 17 *Montagna*, Madonna and SS. Onuphrius and John the Baptist; *22 *Buonconsiglio*, Pietà (impressive); 23. *Speranza*, SS Jerome and Thomas worshipping the Virgin, 24 *Fogolino*, Adoration of the Magi. — V Room Portraits. – The following rooms contain engravings; in the second last room, fine glass from Murano; in the last there are drawings and manuscripts of Palladio — Returning to the ante-room, we may finally visit two rooms with pictures of inferior value and the portraits of eminent natives of Vicenza. The Natural History Collection contains some fine fossils a fish, a palm, a crocodile, etc., most of them found in the neighbourhood of Vicenza.

In the vicinity is the *Teatro Olimpico (Pl 51, E, 3; custodian to the left, behind the theatre in Leva degli Angeli, No. 987; fee ½ fr.), designed by *Palladio*, but not completed till 1584, after his death. It was inaugurated by the performance of the 'Œdipus Tyrannus' of Sophocles Palladio is said to have adhered to the directions given by Vitruvius with regard to the construction of ancient theatres, but the result differs materially from what would have been anticipated. The perspective of the stage is very remarkable; it is closed by a façade adorned with statues, through three doors in which a glimpse of the distant landscape is obtained. The original orchestra in front of the stage is 5 ft. below the present wooden floor.

We now return to the Corso and proceed by the first cross-street on the right to the church of **S. Corona** (Pl. 12; E, 3), a brick edifice with a plain Lombard façade. It contains a fresco by *Speranza*, Madonna and donor (on the entrance wall); on the 2nd altar to the left, Five Saints by *Bart. Montagna*, beside it angels by *Speranza*; on the 3rd altar to the left, St Antonio distributing alms, by *L. Bassano*; on the 4th altar, a Madonna of the 14th cent. with angels by *Fogolino*, on the 5th altar a *Baptism of Christ by *G. Bellini*, in a fine frame, a late work.

The street opposite leads to the church of **S. Stefano** (Pl. 29; D, 3), which contains, in the left transept, a large *Altar-piece by *Palma Vecchio*, the Madonna with SS Lucia and George, an admirable example of the middle period of the master

Opposite, at the corner to the left, stands the *Palazzo Thiene* (Pl. 48; D, 3), the front of which was designed by *Palladio*, while the back part (*Banca Popolare*), facing the Via Porta, is an early-Renaissance structure On the other side of the way rises the magnificent Palazzo Porto-Barbarano (Pl. 34), also by *Palladio* (1570), and a little farther on, to the right, is the Gothic *Palazzo Porto-Colleoni* (Pl 46), with a handsome portico. We now retrace our steps to the Corso and turn to the right into the Contrada S

Lorenzo, in which stands the Palazzo Valmarano (Pl. 49; D, 3), by *Palladio*. At the end of this street is the fine Gothic church of S. Lorenzo (Pl. 19); containing (on the left) the tomb of *Bart. Montagna* (p. 215), by whom the altar-piece on the 3rd altar to the right, representing SS. Lorenzo and Vincenzo, was painted.

Near the end of the Corso, on the left, is the *Palazzo Loschi*, which contains a Bearing of the Cross by *Giorgione*. — On the way back to the station we observe on the right the Romanesque tower of the old church of *SS. Felice e Fortunato*.

A walk to the pilgrimage-church of Madonna del Monte on the Monte Berico is recommended in the morning before the heat of the day, or in the afternoon when the arcades afford shade. The route is either through the Porta S. Giuseppe (before passing through which the *Ponte S. Michele, Pl. D, E, 4, crossing the Retrone, by Palladio, is seen on the right), or immediately to the right from the railway-station, past the *Villa Karolyi* (Pl. D, E, 5) and across the railway, to the arcade leading to the church, a passage resting on 180 pillars, and 715 yds. in length, which was sharply contested in 1848 by Italian irregular troops, who had fortified the hill with its villas, and the Austrians. To the left, beyond a bend in the arcade, a view is obtained of Palladio's Villa Rotonda. The church of the **Madonna del Monte** (Pl. 24, D, 6, 7) is in the form of a Greek cross with a dome. The present left transept was the original church, erected in 1428, at the altar to the right of the high altar, Mourning over the body of Christ, by *Bart. Montagna* (1500). The old refectory of the monastery (shown by the sacristan) contains the Banquet of Gregory the Great by *Paolo Veronese* (1572), which was entirely torn to pieces in 1848, but has been restored with the aid of the copy in the Pinacoteca. Behind the church is a monument to those who fell here in 1848; to the right an *Italia Liberata* dedicated to them by the municipio of Vicenza. Pleasant view hence (tolerable tavern).

On the hill of S. Sebastiano, at the E. base of Monte Berico (not visible from the road thither), 1½ M. from the town, is situated the celebrated *Rotonda, or *Villa Rotonda Palladiana* (Pl. G, 7) of the Marchesi Capra, a square building with an Ionic colonnade, surmounted by a pediment on each of the four sides. In the centre is a circular hall with a dome. Admission by the door of the dairy, to the right of the main entrance (Knock; fee ½ fr.).

The *Cimetero* (Pl. F, 1) contains the grave of Palladio (d. 1580).

The chalybeate Baths of Recoaro (*Georgetti*, *Reale Stabilimento*, at the springs; *Europa*, *Trattenero*, *Tre Corone*, *Tre Garofani*, &c., in the village), about 25 M. to the N.W. of Vicenza (by carr. in 4 hrs.; diligence 6-7 fr.; carr. with two horses 25-30 fr.) are annually frequented by 7-8000 visitors. The Vicentine section of the Italian Alpine Club has published a 'Guida Alpina di Recoaro' (3½ fr.) and has fitted up a station for guides at Recoaro, in order to facilitate excursions in the vicinity.

A Branch-Line (20 M. in 1-1¼ hr.; fares 3 fr., 2 fr., 1 fr. 25 c.), recently opened, runs from Vicenza to the N. by *Dueville* and *Thiene* (Alb.

della Luna), with a château adorned with frescoes by *Paolo Veronese*, to Schio (865 ft.; *Hôtel Bailaria alla Croce d'Oro*, R. 1½ fr.; *Stella d'Oro*), a town with 9408 inhab. and extensive wool factories, the largest belonging to Signor A. Rossi, who has founded here a workmen's colony like that at Mulhouse. Schio is an admirable starting-point for excursions. — From Schio a good road ascends the valley of the *Leogra* to the (12 M.) *Passo del Pian della Fugazza* (drive of 1¾ hr.), which forms the boundary between Italy and the Tyrol, and thence descends the valley of the *Leno* to *Roveredo* (27½ M. from Schio; p. 41).

From Vicenza to *Treviso*, see p. 229.

Between Vicenza and Padua are the stations of (34½ M.) *Lerino* and (40 M.) *Poiana*. Country flat. To the S. in the distance, the Monti Euganei (p. 307).

49 M. **Padua**, see below.

To the left, as the train proceeds, the Tyrolese Alps are perceived in the distance. At (52 M.) *Ponte di Brenta* the line crosses the *Brenta*. — 58½ M. *Dolo*, with a lofty, slender campanile, and the 'Villa Nazionale', formerly the property of the Venetian family of the Pisani. A tramway runs past the numerous villas on the banks of the Brenta to *Fusina* (p. 233). — Near (61 M.) *Marano* an arm of the Brenta is crossed.

From (66 M.) *Mestre* the line to Trieste by Udine diverges to the N. (R. 40). *Venice*, with its dark blue line of towers and churches rising from the sea, now gradually comes into view. The islands with their groups of houses appear to float in the water. The line passes *Fort Malghera* on the left, and reaches the immense *Bridge* (222 arches, length 2⅓ M., breadth 28 ft.), by which the train crosses the *Lagune* in 8 min.

71½ M. **Venice** (see p. 231).

37. Padua.

Hotels. Hôtel Fanti Stella d'Oro (Pl. a; F, 3), in the Piazza Garibaldi, R. 2½, Omn. ¾ fr., indifferent cuisine; Croce d'Oro (Pl. b; F, 4), in the Piazza della Posta, recently repaired; Aquila Nera (Pl. c, F, 3, 4), in the same piazza and belonging to the same proprietor, opposite Caffè Pedrocchi, unpretending and cheap; Paradiso, adjoining the Hôtel Fanti; Due Croci Bianche, opposite S. Antonio, Albergo del Sole d'Oro, Via S. Matteo 1150, to the R. of the Via S. Fermo (Pl. F, 3), R. only, unpretending but good; Speranza, near the station, unpretending. 10 f. Veam

Cafés. **Pedrocchi* (Pl. 28; E, F, 3, 4), opposite the University, an imposing edifice with halls and columns of marble; **Vittoria*, in the Piazza Unità d'Italia. — **Restaurants.** *Gasparotto*, in the Via S. Canziano (second turning) at the back of the Caffè Pedrocchi; *Stati Uniti*, Via Maggiore 702.

Cabs. '*Broughams*' are those with one horse: to or from the station 1 fr., luggage 40 c., ½ hr. 1½ fr., 1 hr. 2 fr., drive in the town 50 c., at night 25 c. more. *Omnibuses* from the hotels meet each train.

Tramway from the station through the principal streets to the Porta di S. Croce.

Sights. The following walk is recommended. From the station (Pl. H, 4), which lies 7 min. outside the town, proceed straight through the Porta Codalunga (Pl. G, H, 3), then turn to the left past the church of *I Carmini* (p. 227; **Scuola* adjacent) to the Ponte Molino and the Strada Maggiore, follow the latter to the *Piazza de' Signori* (or Unità d'Italia), turn into

the *Piazza dei Frutti* to the left, pass through the *Sala delle Ragione* (p. 227) to the *Piazza delle Erbe* (p. 227), see the *Caffè Pedrocchi* on the left, turn to the right to the *Strada di S. Lorenzo* and (where there is a direction 'al Santo') again to the right into the *Selciato di S. Antonio* leading to the '*Santo* (p. 224; *Scuola, S. Giorgio, Museo Civico*); then back to the Caffè Pedrocchi, pass through it, and cross the *Piazza Cavour* and *Piazza Garibaldi* to the right to the '*Eremitani* (p. 225) and '*S. Annunziata*.

Padua, Ital. *Padova*, Lat. *Patavium*, the capital of a province, with 47,334 inhab. (commune 72,200), is situated on the *Bacchiglione*, which flows through it in several branches, and occupies an extensive area. Its tortuous streets are generally flanked with low and narrow '*Portici*' or arcades, but many of the more important thoroughfares have recently been widened by the removal of the portici on one side. Some of the numerous bridges, which cross the different arms of the river, date as far back as the time of the Romans. Padua enjoys the reputation of being the cheapest town in N. Italy.

Padua traces its origin to Antenor, the mythical King of Troy, and brother of Priam, and in the reign of Augustus was the wealthiest town in Upper Italy. At a later period all the ancient monuments were destroyed during the immigration of the barbarian hordes. In the middle ages the town took the part of the Guelphs, and in 1318 appointed *Jacopo da Carrara* to the Signoria. The princes of this family were much harrassed by the princes of Verona and the republic of Venice, and were at length obliged to succumb in 1405, when the town was annexed to Venetia. The *University*, founded by Emp. *Frederick II.* in 1228, rendered Padua a very famous seat of learning throughout the middle ages.

In the History of Art Padua is also a place of importance, its reputation as the great focus of Italian science having attracted artists from many other places. Thus the Florentine masters *Giotto*, *Donatello*, *F. Lippi*, and *Uccello*, found abundant occupation here. The school of art founded here by *Squarcione* in the first half of the 15th cent. exhibits a strange bias towards scholastic elements. Squarcione, though not a professional artist, made a valuable collection of works of art during his travels, and caused a number of young artists to make drawings from these models. The greatest Paduan master was *Andrea Mantegna* (p. 212), and the school exercised no inconsiderable influence on that of Venice. The austere style peculiar to the Paduan pictures is perhaps due to the doctrinal mode in which the artists were instructed, and to their predilection for richness of decoration, for which Squarcione's collection doubtless supplied abundant models.

***S. Antonio** (Pl. 1, D, 4), the Basilica of St. Anthony of Padua (d. 1231; a contemporary of St. Francis of Assisi), commonly known as '*Il Santo*', is supposed to have been designed by Niccolò Pisano in 1237, but was not begun till 1256. The principal part of the church was completed in 1307, the remainder not before 1475 (when the domes were raised); the whole was restored in 1749 after a fire. This vast structure with its seven domes is larger than S. Marco at Venice. Over the portal of the façade, which is 117 ft. in width; in the lunette SS. Bernardino and Antonio holding the monogram of Christ, a fresco by *Mantegna* (1452). The church is 100 yds. in length, 49 yds. in width across the transepts, and 123 ft. ... in the centre.

... he Interior is whitewashed. The nave and aisles are supported by

twelve pillars, the semicircular choir contains eight clustered columns and a series of eight chapels.

At the entrance, to the nave on the right and left, are two handsome benitiers, with statuettes of St. John the Baptist and Christ, by *Fr. Aspetti* (16th cent.).

Right Aisle. By the 1st pillar a *Madonna in Trono with SS. Peter, Paul, Bernard, and Anthony, an altar-piece by *Antonio Aspetti of Bergamo*. – 1st Chapel. Altar with reliefs below in bronze by *Donatello*, representing the miracles of St. Anthony; on the left the sarcophagus of General Gattamelata (p. 226), and on the right that of his son.

Right Transept. *Cappella S. Prosdocimo*, 1372, and to 1773, with a handsome altar of 1505 and *Frescoes by *Altichiero* and *Jac. d'Avanzo* (1370), the founders of the school of Verona. Behind the altar a Crucifixion, in three parts (On the lunettes above and on the side walls legendary scenes). The frescoes on the left wall are somewhat stiff and constrained, but those on the back wall are free and dignified.

Left Transept. *Cappella del Santo*, designed by *Sansovino*, the facade has four columns and [illegible] Pilaster pilasters adorned with reliefs by *Minello* and *Tommaso Lombardo*, between the five arches are the Evangelists. The walls are [illegible] with nine *Reliefs of the 16th cent., representing scenes from the life of St. Anthony (beginning to the left of the altar): *1. Ordination of St. Anthony by *Antonio Minello* (1563). 2. Murder of a woman afterwards resuscitated by the saint, by *Giovanni Bonazza*. 3. Resuscitation of a youth, by *Girolamo Campagna*. 4. A miracle surrounded by women, by *Sansovino*. 5. Reconstitution of a child, begun by *Minello* and completed by *A. Sansovino* (1529). 6. *Pietro Lombardo*. Discovery of a stone in the corpse of a miser instead of a heart (1525). 7. *Pietro Lombardo*. Cure of a broken leg. 8. Miracle with a glass, begun by *Bonazza* and finished by *Jac. Sansovino* (1605). *9. St. Anthony causes a child to bear testimony in favour of its mother, by *Antonio Lombardo* (1505), beautiful and dignified, but somewhat frigid. The bones of the saint repose beneath the altar, which is adorned with many votive tablets. Two magnificent silver candelabra, borne by angels in marble. The white and gilded [illegible] of the vaulting, executed by *Tullio Aleotti*, are of great beauty. On the R. side of the choir is the *Cappella del S. Luca Battindi*, a pupil of St. Anthony, with frescoes representing the history of St. Philip and St. James the Less, painted by *Giov. and Ant. Pandolfino* in 1382 (or by *Giusto Padovano* of Florence) and restored in 1888; the walls are covered with numerous votive paintings.

Left Aisle. Beside the Cap. del Santo is a large monument of the Venetian Admiral *Caterino Cornaro* (d. 1674), with two figures as supporters, two prisoners in fetters, and the life-size statue of the admiral by *Giusto le Court*. *Monument of *Antonio de Rugolfis* (d. 1488), of an architectural character.

In the Choir are twelve *intarsi in bronze, representing scenes from the Old Testament, most of them executed by *Vellano*, a pupil of Donatello, at the end of the 15th cent.; two of the finest (David before the Ark, Judith and Holofernes) are by *Andrea Riccio* (1507). The features of the full-length figure of St. Anthony are said to be faithfully represented. The *Reliefs on the altar and the symbols of the four evangelists on the right and left are by *Donatello*. Adjacent to the altar is a bronze *candelabrum, 15½ ft. in height, by *Andrea Riccio*, adorned with a cornice of Cherubs and bearing [illegible] (1507). The *Crucifix in bronze, with the Virgin and the tutelary saints of Padua, is by *Donatello*; the marble work is attributed to *Girolamo Campagna*. Above the door at the back of the ambulatory is a terracotta relief of the Lamentation, by *Donatello*.

Nave. By the 2nd pillar on the left the *Monument of *Alessandro Contarini* (d. 1655), General of the republic of Venice, with six slaves as supporters. By the opposite pillar (3rd on the right) is the simple and chaste monument of Cardinal *Bembo* (d. 1547), by the 4th pillar on the left the monument of the Venetian Admiral *Alvise Mocenigo* (d. 1657). The Sacristy contains some *intarsi in wood by the brothers *Canozio* (16th cent.).

The CLOISTERS, entered from the S. aisle (several monuments and frescoes in the style of Giotto in the passage), with their wide and lofty pointed arches, contain a number of ancient tombstones.

The SANCTUARY (admission 6 fr.), added to the church in 1690, contains a valuable collection of admirable *Goldsmith's Work of the 16th and 18th centuries, including the marshal's baton of Gattamelata, a reliquary with the tongue of St. Anthony, a Gothic censer, and a credence plate.

The ***Scuola del Santo** (Pl. 25, D, 4), adjoining the church, the assembly-hall of the brotherhood of St. Anthony, is adorned with seventeen frescoes representing, like those in the Cappella del Santo (p. 223), scenes from the life of the saint. Several of them are by *Titian*, who at the time of their execution (1511) had transferred his residence to Padua, probably in consequence of the depressed state of Venice after the war with the League of Cambrai. Written catalogue for the use of visitors; best light in the afternoon; fee 50 c.

At the entrance, immediately to the right: *I. *Titian*, St. Anthony giving speech to an infant; II. and III. by pupils of Titian; IV. by an unknown early Paduan master; V. by a pupil of Titian; *VI. by *Montagna* (according to Frizzoni); VII. & IX. by *Girol. del Santo*; VIII. & X. by *Filippo de Verona*; *XI. *Titian*, A jealous husband, who has slain his wife; in the background St. Anthony promises her resurrection to the penitent; *XII. *Titian*, A youth, who has struck his mother in anger, punishes himself by cutting off his own foot, while the mother calls upon St. Anthony; XIII. and XIV. spoiled; XV. painted in 1775; XVI. by *Campagnola*.

The ancient **Cappella S. Giorgio**, adjacent, contains twenty-one admirable frescoes of 1377 by *Jacopo d'Avanzo* and *Altichieri*, discovered in 1837 by E. Förster.

To the right, below, is the legend of St. Lucia, above it the legend of St. Catharine; to the left, above and below, the legend of St. George. Altar-wall: Crucifixion, Coronation of the Virgin. Wall of the door: Flight into Egypt, Adoration of the Magi, Nativity. Afternoon-light most favourable.

In front of the church is the equestrian *STATUE OF ERASMO DA NARNI, surnamed *Gattamelata*, commander of the army of the Republic of Venice in 1438-41, cast in bronze by *Donatello*, the first great specimen of bronze-casting of the modern period of Italian art, erected in 1443.

To the right of the Scuola del Santo is the **Museo Civico** (Pl. 49; D, 4), with a fine façade and staircase, containing the civic *Library*, the *Archives*, and the *Pinacoteca* (fee). The present building was erected in 1881 by *Cam. Boito* of Milan, on the site of the old monastery of S. Antonio, the cloisters of which have been retained.

In the CLOISTERS are columns, friezes, and other remains of a Roman temple, excavated near the Café Pedrocchi (see p. 221); farther on, numerous Roman tombstones, the so-called *Monument of the Volumnii, mediæval coats of arms, memorial stones, etc.

Upper Floor. The SALA EMO-CAPODILISTA contains numerous pictures, few of which are of any importance. On the right of the entrance, 1. *Girol. da Santa Croce*, Madonna in clouds; on the left of the entrance, 12. *Girol. da Santa Croce*, Holy Family with God the Father in a 'Glory'; *30. *Fr. Morone*, Madonna and Child; 60. *Bonifacio*, Adoration of the Child; 88. *School of Palma Vecchio* (forged signature), Madonna and Child, with donors; 91. *Vincenzo da Treviso*, Madonna with saints, and worshipping priests; 116. *School of Lotto*, Madonna, SS. John the Baptist and Catha-

vine, and donor; *[illegible] *Marco Basaiti*, Madonna worshipping the Child, between St Peter and George; 146 *Bonsignori*, Madonna and saints. 168 *Bonifacio* Madonna and four saints; 169 Attributed to Pilon Christ meeting his mother, 187 *Francesco della Croce* (attributed to *Donato Veneziano*), Betrothal of St Catherine, *[illegible] *Bonsignori* St Agatha. — Adjoining Room: pastels, water-colours, drawings, objects in wood and marble, etc. — Passage to the Large Hall: 1 *Ant. Bonazza* Pieta, in Carrara marble; to the left, Flemish tapestry representing a procession of knights, *Bon. Campagnola*, Decapitation of John the Baptist (fresco). 169 170 *Sassi* (pupil of Zucarelli) Landscapes. 149 *Campagnola* Baptism of a saint before the Madonna. 111 Hall: *207 *Garofalo* Holy Family, 204 *Pordide*, Half-length portrait of a youth with a wreath, 207 *Pupeis* St Patrick Bishop of Ireland, 210 *Guinaze* (copy) (attributed to *Bonsignori*), Madonna, *[illegible] *Romanino* Madonna (large altar-piece) 72 *Paolo Veronese* Martyrdom, 208 *Leon Longhi* St Justina, 201 *Romanino* Madonna and Child with two saints (1521) 209 *Leon Longhi* Presentation in the Temple, 164 *Pietro Paolo Sampietro* Madonna between St Sebastian and St Peter (1497). — The Bonacci Collection includes miniatures and drawings and several articles formerly in the possession of the Emperor Maximilian of Mexico. The Cabinet of Coins contains a complete and valuable collection of the coins and medals of Padua. — A hall in the Library contains copies of all the books relating to Padua. — In the Archives are preserved the original documents concerning the canonization of the saints Anthony and Francis, a 'Raccolta Dantesca', a Raccolta Petrarchesca, etc.

In the Via del Santo, No. 3050 (to the E. of S. Antonio), in the midst of a neglected garden, stands the dilapidated *Palazzo Giustiniani* built by Falconetto for Luigi Cornaro in 1524, and finely embellished with frescoes and plastic ornamentation in stucco.

***Eremitani** (Pl. 12, F. 4), an Augustine church of the middle of the 13th cent., judiciously restored in 1880, a long building with painted vaulting of wood, contains frescoes by *Andrea Mantegna* and his contemporaries of the school of *Squarcione*, which are among the most important examples of Northern Italian art.

On the right and left are two old monuments of Princes of Carrara, the ducal lords of Padua, in a style peculiar to this town. On the right wall are plastic decorations with statues, and a fresco of 1517. In the centre of the left wall is the tomb (Count Bonavidus († 1405), by the Florentine *S. Amadeo*. The walls of the Choir are covered with indifferent frescoes by *Guariento* (beginning of 15th cent.), representing scenes from the history of the Augustinian Order.

The *Cappella S. Jacopo e Cristoforo, adjoining the right transept, is embellished with celebrated frescoes. Although now considerably damaged, these pictures are still very attractive, while their decorative parts show that the *School of Squarcione*, from which they emanated, was indebted for many suggestions to its study of the antique. The Evangelists on the ceiling are the poorest and probably the earliest part of the work. The four upper sections on the wall on the right are also by inferior artists; the St. Christopher with the Infant Christ is by *Aldo* of Ferrara; the two highest scenes representing St. James as a worker of miracles, and St. James before the king are by an unknown master (*Zoppo?*); the adoration of the giant saint (central section on the right) is by *Antonio da Parma*. The paintings on the wall and vaulting of the recesses of the choir, are by *Ansuino Piacesi*, an able master of Padua, who died young. By far the most important of all these works are the *Pictures with which Andrea Mantegna completed the cycle in the second half of the 15th century. The left wall presents to us the life of St. James from his calling to his execution. The lower scenes exhibit greater ability and maturity than the upper, so that we can almost trace the master's progress step by step.

The Execution and Burial of St. Christopher, the last pictures on the right wall, subsequently added also by *Mantegna*, are sadly injured. — The large altar relief of the Madonna and angels is by *Giov. da Pisa*, a pupil of Donatello who worked for a considerable time at Padua.

— The Chapel to the right of the high altar contains a Coronation of Mary, of the School of Giotto.

The Sacristy (entrance to the left of the choir) contains an altarpiece by *Guido Reni* (covered), representing John the Baptist, and a monumental relief of a mourning female figure, by *Canova*.

On the N. side of the Piazza in front of the church is the entrance (if closed, ring at the large wooden gate; adm. daily 9-4, 1 fr.; holidays 9-2, 20 c.; on high festivals, free) to the **Madonna dell' Arena** (*Annunziata*, Pl. 2, G, 4), situated in an oval garden which shows the outlines of an ancient amphitheatre. The chapel, which is oblong in form, was erected by *Scrovegno*, a Paduan architect, in 1303, and its walls and vaulting are completely covered with a series of ***Frescoes by *Giotto*, most of which are well preserved (restored by Rotti). The period of their execution is determined by the fact that Dante and Giotto met at Padua in 1306. Morning-light is the most favourable.

These frescoes represent the History of the Virgin and Christ, as narrated in the apocryphal Proto-Evangelium and in the New Testament, and and according to ancient custom with the Last Judgment painted on the entrance wall. The last work is much injured, and was probably executed more by Giotto's pupils than by the master himself, whose hand is unmistakeably revealed only in the graceful figure of Christ at the top, surrounded by apostles, angels, and saints. The paintings on the side-walls are arranged in four rows, one above another. The Uppermost Row (beginning to the right of the choir-arch) relates the history of the Virgin from the expulsion of Joachim's sacrifice to Mary's bridal procession. The *Birth of the Virgin* and the *Presentation of the Virgin in the Temple* are marked by much delicacy of treatment. The Second Row begins with the Annunciation (choir-arch), and depicts the youth of Christ and the events of his ministry up to the driving of the money-changers out of the Temple. The finest scenes are the *Adoration of the Magi*, the *Flight into Egypt* and the *Entry into Jerusalem*. The highest flight of Giotto's imagination is seen in some of the paintings in the Third Row, which is mainly occupied with the scenes of the Passion. The representation of the beginning of Christ's sorrows by the *Corruption of Judas* (to the left of the choir-wall) is a fine dramatic touch. In the *Crucifixion* Giotto has not only surpassed all his predecessors in the nobility of his conception of the person of the Divine Sufferer, but has added a most affecting and pathetic feature in the numerous cherubs, who show every degree of sympathy and sorrow. The gem of the whole series, however, is the *Pietà*, or the dead body of Christ wept over by the Virgin and her friends. The tone of the composition is in admirable keeping with its tragic content. The Lowest Row consists of allegorical figures of the Virtues and Vices in grisaille, and leads up naturally to the Last Judgment, the Vices standing on the same side as Hell, the Virtues on that of Paradise. The painting of Christ enthroned with angels, above the choir-arch, shows that Giotto was as much at home in portraying forms of placid graciousness as in the domains of passion and emotion. — The Frescoes in the Choir (Glorification of the Virgin) are by a later hand, and of little importance. (Photographs from the originals may be purchased of Naya at Venice, 3 fr. each, see p. 204.) — At the back of the altar is the monument of the founder of the church, *Enrico Scrovegno* 1321.

Near the Porta Codalunga, in the vicinity, is the church of

I Carmini (Pl. 6; G, 3), with a dome and large choir with six chapels on each side, and an unfinished façade. — In the adjacent open space rises a monument to *Petrarch*, erected by the town on 18th June, 1874, the 500th anniversary of his death

On the right is the **Scuola del Carmine** (Pl 24, G, 3; now a baptistery; sacristan in the cloisters), with sadly-damaged frescoes from the lives of Christ and SS. Joachim, Anna, and Mary.

Left of the altar, *Titian*, Meeting of Joachim and Anna, executed still earlier than the frescoes in the Scuola del Santo (p. 224), 'a hasty work unworthy of the master'; *Girolamo da Santa Croce*, Birth of Mary, Presentation in the Temple, Purification, and Sposalizio, on the end wall, *Dom. Campagnola*, Birth of Christ and Adoration of the Kings; the others by inferior masters. Altar piece, Madonna and Child in an attitude of benediction, by *Paima Vecchio*.

The *Palazzo Giustiniani*, Via Pensio, contains a private picture-gallery, the best pictures from which have been recently sold.

The **Cathedral** (Pl 11, E, 2), with a plain façade, was built by *Righetto* and *Della Valle* about 1550 The *Baptistery* (Pl. 3; E, 2), adjoining it on the N, a brick structure of the 12th cent., is adorned with frescoes of 1380; the sacristy contains some miniatures of the 12-15th centuries. — In the adjacent Archiepiscopal Palace is a hall with portraits of the archbishops, painted in fresco by *Montagna* (including a portrait of Petrarch). The vestibule and the Library of the Cathedral Chapter each contain an interesting painting by *Semitecolo* of Venice (1367).

In the Piazza dell' Unità d'Italia (formerly *Piazza de' Signori*, Pl. E, 3) rises the **Loggia del Consiglio**, or *Gran Guardia*, by *Biagio Rossetti*, a very elegant example of the early-Renaissance style, possessing a deep vestibule with an open arcade above a broad and lofty flight of steps, and containing a statue of Victor Emanuel II by *Tabacchi*. In front stands an ancient *Column*, surmounted by the Lion of St. Mark. At the end of the piazza is a the *Palazzo del Capitano*, with a clock-tower, which was the seat of the Capitano, or governor, during the Venetian supremacy, and now contains the *University Library*, the portal is by *Falconetto*.

Opposite are two streets leading to the Piazza dei Frutti and the Piazza delle Erbe. On the E. side of the latter is the *Palazzo del Municipio* (Pl. 39; E, 3), of the 16th cent., and on the W. side the modern *Palazzo delle Debite*. Between the Piazza delle Erbe and the Piazza dei Frutti lies the *Palazzo della Ragione* (Pl. 37; E, 3; entrance by the iron gate, Via del Municipio 1), briefly known as **Il Salone**, a '*Juris Basilica*' as the inscription records, erected in 1172-1219. It is celebrated for its great *Hall* with vaulted wooden ceiling, formed by the removal of two division-walls after a fire in 1420, and perhaps the largest in Europe, 91 yds. in length, 30 yds. in breadth, and 78 ft. in height.

This hall contains a large wooden model of a horse by *Donatello*, which has given rise to various conjectures, but was probably used by

the artist as a model for the horse in the monument of Gattamelata (it closely resembles the third horse to the right on St. Mark's at Venice, p. 242, which was probably the prototype). Behind the horse is the tombstone of T. Livius Halys, a freedman of the family of the historian Livy, who is believed to have been born at Abano (p. 307). The walls are adorned with about 300 pictures in fresco, painted soon after 1420 by *Giov. Miretto* and others (frequently retouched), representing the influence of the constellations and the seasons on mankind (custodian ½ fr.).

Under the loggia towards the Piazza dei Frutti, and that towards the Piazza delle Erbe, both added in 1306, are Roman antiquities, chiefly inscriptions.

The **University** (Pl. 47; E, 4), opposite the Café Pedrocchi, is established in a building called '*Il Bò*', from a tavern which once existed in the vicinity with the sign of the ox. Below the handsome colonnades in the court, erected in 1552 by *Jac. Sansovino*, are numerous inscriptions and armorial bearings of distinguished '*cives academici*'.

In the *Via delle Torricelle* (Pl. D, 3), near a small bridge over the Bacchiglione, is a small tablet, immured in the wall, marking the spot where Ezzelino doffed his helmet and kissed the town-gate on capturing Padua in 1237. — This street ends on the S. at the —

***Prato della Valle** (Pl. C, 3, 4), now called the *Piazza Vittorio Emanuele II.*, originally a grassy dale, now a promenade adorned with a double series of 82 statues. In the inner row to the left, No. 76. *Steph. Bathori*, 75. *John Sobieski* 'qui Patav. academ. alumnus ingenio, patriam rex etc. illustr.'; in the external row *Tasso*, *Ariosto*, *Petrarch*, *Galileo*, *Gustavus Adolphus*, *Livy*, etc. A few of these statues only possess artistic value, such as those of *Poleni* and *Capello* by Canova. This spacious Piazza presents a busy scene at the time of the fair *(fiera)*, which begins on the festival of St. Anthony (13th June) and lasts for a fortnight.

On the W. side of the Prato is the *Loggia Amulea* (Pl. 40), a modern Gothic structure, used by the judges at the horse-races held on the Prato annually, on 12th June. Below are the marble *Statues of Dante* and *Giotto*, by Vincenzo Vela.

Inscriptions 'A Dante poeta massimo di patria concordia propugnatore festeggiando Italia il 6 centenario dal suo natale Padova gloriosa di sua dimora p. 1865', and, 'a Giotto per lo studio del vero rinovatore della pittura amico di Dante lodato nel sacro poema Padova da suoi affreschi illustrata p. 1865'.

Dante's House is No. 3359, Ponte S. Lorenzo. In front of it is a mediæval sarcophagus, which, as travellers are assured, contains the bones of the Trojan Antenor, who, according to Virgil, was the founder of Padua.

To the S.E. of the Prato is situated the church of ***S. Giustina** (Pl. 16; C, 4), an edifice of strikingly noble and imposing proportions, completed in 1516 by *Andrea Riccio* or *Briosco*. The unadorned façade of brick is approached by a handsome flight of twelve steps, of the entire breadth of the structure. The interior consists of a nave and aisles, bordered on each side by a row of

chapels. The aisles are roofed with barrel vaulting, the nave with three flat domes. The transept and choir are terminated by semicircular recesses and surmounted by four lofty cupolas.

The church is paved with black, yellow, and red marble. In the left transept is the sarcophagus of St. Luke, in the right transept that of St. Matthew. Over the high altar, which contains the tomb of St. Justina, is the *Martyrdom of St. Justina, by *Paolo Veronese*. Magnificently carved *Choir-stalls from drawings of *Campagnola* (1502), in 50 different sections, each representing a subject from the New Testament above, and one from the Old below. In the chapel on the right of the choir is represented the Virgin with the body of Christ, at the sides John and Mary Magdalene, a large group in marble by *Parodi* (17th cent.). The old choir, the sole remnant of the original church (entrance by the door to the right of the high altar), also possesses fine carved stalls.

In the vicinity is the *Botanic Garden* (Pl. 32; C, 4), founded in 1545 and one of the oldest in Europe, well stocked with trees peculiar to the south. It contains a palm, 30 ft. high, which served as a type to Goethe in his theory of the metamorphosis of plants. The tree is now enclosed in a building with a suitable inscription.

From Padua to Bassano, see p. 230; *to Bologna*, see R. 44.

38. From Vicenza to Treviso. From Padua to Bassano.

From Vicenza to Treviso, 37 M., railway in 2¼ hrs.; fares 5 fr. 50 c., 2 fr. 40 c.

Vicenza, see p. 217. — 8 M. *S. Pietro Engù*; 10 M. *Carmignano*, beyond which the *Brenta* is crossed; 12½ M. *Fontaniva*.

14 M. **Cittadella**, a town of 8947 inhab. and the junction for the Padua and Bassano railway (see p. 230). The *Cathedral* contains a Last Supper by *Jacopo Bassano*. — 18 M. *S. Martino di Lupari*.

22 M. **Castelfranco** (*Albergo della Spada*; *Caffè del Genio*), a pleasant country-town, in the centre of which rise the towers and walls of its old castle, was the birthplace of the painter *Giorgio Barbarella*, surnamed *Il Giorgione* (about 1477-1511). Behind the high-altar of the *Cathedral* is a *Madonna with SS. Francis and Liberalis by that master; in the sacristy are frescoes of Justice, Prudence, Time, Fame, and four Cupids, by *Paolo Veronese*, an early work brought from the Villa Soranza. The principal piazza is embellished with a marble *Statue of Giorgione*, by Benvenuti.

Castelfranco, or still better Cornuda (p. 265), is the most convenient starting-point for a visit to the Villa Giacomelli, near *Maser*, which may be reached by a carriage with one horse in 1¾ hr. A small detour may be made by *Fanzolo* so as to include the *Villa Emo*, which contains some frescoes by *P. Veronese*, imperfectly restored. — The *Villa Giacomelli, formerly called the *Villa Manin* and often spoken of as the *Villa Maser*, after the neighbouring village, was erected by *Palladio* (1565-80), and is celebrated for its frescoes by *Paolo Veronese*, executed in 1566-68 for the Venetian patrician Marcantonio Barbaro, and ranking among the best works of the master. A series of mythological representations and scenes from social life, grandly conceived, are here presented to us, while a number of the illusive figures so frequently used in the art of a late

period are introduced. Such are, immediately by the entrance, a girl and a page, who through a half-opened door apparently watch the persons entering. The dining-room with its fantastically-painted architecture is adorned with representations of Ceres with her train and Cupids. The ceiling of the great hall is decorated with paintings of the Councils of the Gods, and the Feast of the Gods on Mount Olympus. Those who wish to obtain a good idea of a patrician abode of the luxurious 18th cent. should not omit to make this excursion. The chapel attached to the villa contains ornamentation in stucco by *Al. Vittoria*.

25½ M. *Albaredo;* 30 M. *Istrana;* 33 M. *Paese;* 37 M. *Treviso*, see p. 285.

From Padua to Bassano, 30 M., railway in 1¾-2 hrs.; fares 4 fr. 20, 3 fr. 15, 1 fr. 95 c.

Padua, see p. 221. The train crosses the *Brenta*. 3 M. *Vigodarsere;* 7 M. *Campodarsego;* 9 M. *S. Giorgio delle Pertiche;* 12 M. *Camposampiero;* 16 M. *Villa del Conte.*

20½ M. *Cittadella*, see p. 229.

25 M. *Rossano;* 26 M. *Rosà.*

30 M. **Bassano** (**S. Antonio; Mondo*), a charmingly-situated town with 13,700 inhab., the seat of a bishop, and surrounded by old ivy-clad walls. The houses of the long market-place show some interesting remains of the early façade-painting which was so common in the towns of the Venetian Terra Ferma (comp. p. 285).

Near the market is the Civic Museum (open during the middle of the day; adm. at other times by fee), containing a number of works by the *Da Ponte* family, most of whom acquired the surname of *Bassano* from their birthplace.

Room I. *Francesco Bassano* (father of Jacopo), Madonna with SS. Peter and Paul (1509); *Jacopo Bassano* (1510-92; the most eminent of this group of artists, who all paint in his manner), Nativity of Christ, and St. Valentine baptising a dumb girl; *Leandro Bassano* (d. 1623, son of Jacopo), Portrait of the Podestà Capello. Room II. *Voogd*, Landscape, formerly in the possession of Canova. — Room III. The original models for *Canova's* Venus and Hebe, and casts of Canova's works. — An adjoining room contains a collection of relics of the artist.

The Cathedral, in the N. of the city, beyond the Piazza del Terraglio, contains paintings by *Jacopo Bassano*: on the right, Ascension of the Virgin, with portraits of Charles V., the Doge of Venice, the Pope, etc; to the left of the high altar, Adoration of the Child, to the right, Martyrdom of Stephen. — The once fortified tower of Ezzelino, the cruel Ghibelline leader, is now partly occupied by the arciprete (dean). The promenades encircling the town command beautiful views of the Alps and their outskirts, and of the turbulent Brenta, which is spanned by a picturesque timber bridge.

The *Villa Rezzonica*, 1½ M. from the town, contains, amongst other works of art, an oil-painting by Canova, representing the Death of Socrates. In the suburb of Borgo Leone lies the *Villa Parolini*, with a beautiful park.

Bonaparte defeated the Austrians under Wurmser at Bassano on Sept. 8th, 1796, four days after the battle of Roveredo, having marched hither

from Trent in two days. The covered wooden bridge over the Brenta occupies the place of one which the French blew up on that occasion. — In 1809 Napoleon elevated the district of Bassano into a duchy and conferred it upon his secretary of state *Marmont*.

Possagno, *Canova's* birthplace, is beautifully situated at the base of the *Monte Grappa*, 12 M. N.E. of Bassano. A good road to it leads by *Romano*, the birthplace of Ezzelino, and *Crespano*. The church, in the form of a circular temple, designed by Canova, contains his tomb, an altar-piece painted by him, and a handsome bronze relief of the Entombment. The church and the bridge at Crespano (see above), which crosses the river by a single arch (118 ft. in span), were built with funds bequeathed by Canova for the purpose. The *Palazzo*, as his house is called, contains models and casts of his works.

From Bassano to Trent, diligence daily in 11-12 hrs., see p. 41.

30. Venice.

Arrival. The Railway Station (Café) is on the N.W. side of the town, at the end of the Canal Grande (p. 265; Pl. B, C, 2; the town-office is by the Ponte della Guerra, comp. Introd. xvii). — Good order is maintained at the station. An official at the egress assigns a gondola to the traveller on being told his destination. An ample supply of gondolas and 'Omnibus-boats' is always in waiting. Steam launches, in which, however, only lighter articles of luggage are carried, are also at hand. Gondola from the station to any part of the town 1 fr., each box 15 c.; with two rowers double these charges. A second generally proffers his services, but may be dismissed with the words 'basta uno'. — Gondola tariff for those who arrive by sea, see p. 232.

Hotels (table-d'hôte usually at 5 or 6 p.m.). *Europa (Pl. b; G, 6), in the former *Palazzo Giustiniani*, on the Grand Canal, opposite the Dogana di Mare and near the Piazza of St. Mark, Grand Hôtel Royal (Danieli, Pl. a, H 5), in the old *Palazzo Dandolo*, well situated, at the beginning of the Riva degli Schiavoni, E. of the Palace of the Doges, with the dépendance *Bauriveage*, also on the Riva degli Schiavoni, *Grand Hôtel (Pl. o; F, 6), in the old *Palazzo Ferro*, opposite S. Maria della Salute, all three of the first rank, with corresponding charges, D. 5, lunch 4 fr., *Hôtel Britannia (Pl. c, E, 4), in the *Palazzo Zucchelli*, on the Grand Canal, opposite S. Maria della Salute, D. 5, B. 1¾, A. 1, L. ¾ fr., well managed, with good cuisine. — *Grand Hôtel d'Italie & Hôtel Bauer (Pl. h, G, 6), S. Moisè, Via Ventidue Marzo, with its S. side facing the canal, R. from 2½, L. ¾, A. ¾, D. 5, B. 1½, 'pens.' 9 fr.; *Luna (Pl. f; G, 6), opposite the royal garden, close to the S.W. side of the Piazza of St. Mark, R. 2½ fr., A. 70, L. 60 c., B. 1¼, D. 4, 'pens.' 9 fr. — S. Marco, in the ancient Procuratie, on the N. side of the Piazza of St. Mark; Hôtel d'Angleterre, Riva degli Schiavoni, R. from 2, pens. incl. R. 7 fr.; *Città di Monaco (Pl. l; G, 6), on the Canal Grande, not far from the Piazza of St. Mark, R. from 2½, A. ¾, B. 1¼, D. 4, 'pens.' 8-10 fr.; Victoria (Pl. g, G, 5). — The following are good second-class hotels, in the Italian style, with trattorie: Albergo Orientale & Cappello Nero, in the Piazza of St. Mark, Procuratie Vecchie, R. from 1½-2 fr.; *Vapore (Pl. i, G, 5), in the Merceria, Milano, R., L., & A. from 1½ fr., D. 3½, 'pens.' 6 fr., well spoken of; S. Gallo (Pl. k, G, 5), and Cavalletto, all near the Piazza S. Marco. A similar house is La Calcina, Fondamenta della Zattere 792, opposite the Giudecca, conveniently situated for visitors to the Academy and much frequented by artists.

Pensions. On the Canal Grande: *Pension Anglaise, in the Palazzo Giustinian Voscovi, R. 2½-4, D. 4, pens. 7-9 fr.; *Pens. Somma & Roma, opposite S. Maria della Salute. In the Riva degli Schiavoni: Aurora (Pl. p; I, 5), R. 2-3 fr., B. 70 c., lunch at 12 o'cl. 1¾, D. at 6 o'cl. 3, A. ½, Pens. 8 fr.; Casa Kirsch, R. 1½-2, with pens. 5-7 fr.

Danieli Civica – £.6.50 – with pens. £ 28.00
Casa Kirsch – £ 48.00 – pens.

Private Apartments are easily obtained. The rooms of these on the *Grand Canal* and the *Riva degli Schiavoni* are the highest. The *Pensionnats delle Zattere* is a quiet and pleasant situation, though somewhat remote from the Piazza of St Mark (6 g. to the Calle dei Ridotto, 8 l. 1/2 fr. per day, 250-300 fr. per month). The following may be recommended: *Square Pensionat*, Calle S. Giulio 1073, *Prem Grandis*, Palazzo Swift, Canal Grande (S. Maria del Giglio 2511). It is usual to pay for one month in advance, before which the tenant is recommended to see that every necessary arrangement is made *sans surprise*.

Travellers are cautioned against sleeping with open windows on account of the gnats. Bonnets-curtains (*zanzariere*) afford the best protection against these pertinacious intruders. Pastilles ('Addio contro le zanzare'), sold by the chemists, are generally effectual in dispersing them.

Restaurants (*Trattorie*). *Caffè Quadri*, first floor, in the Piazza S. Marco. *Bauer Grünwald*, Via Venticinque Marzo, near the Ponte di Rialto (see above), much frequented. *Restaurant on the Lido* (see p. 334); others, where beer is obtainable, are below. In the Italian style: *Il Gallo* (Pl. h, see above), with an open court. *Alla Orientale & Cappello Nero*, in the Piazza S. Marco, sixth entry to the left of the clock. *Vino di Firenze*, good wine, Calle dei Ridotto, opposite the Europa. *Il Moro*, near the Hôtel d'Italie. *Casalletto*, at the back of the Hôtel S. Marco. *La Cittina*, see above. *Vapore*, see above, and others. The wines of Cyprus and Samos are among the best at Venice (sold by Guttmann, Calle Valbarana, near the S.W. corner of the Piazza of St Mark).

Beer. *Bauer Grünwald*, see above. *A Dreher*, behind N. corner of the Piazza S. Marco. *Heindl* (Hôtel Bellevue, see above), both with Vienna beer and good restaurants, and also at the Birrerie near the Campo S. Angelo, S. Polo, and at many of the cafés.

Cafés. In the *Piazza of St Mark*, S. side: *Florian*, the best known café in Venice, good test, numerous newspapers; *Caffè Quadri*, N. side; *Degli Specchi*, *Quadri* (recommended for breakfast). After sunset hundreds of chairs and small tables are placed in front of these cafés for the accommodation of customers. Strangers are then importuned by flower-girls, hawkers, musicians, etc. The cafés on the *Riva degli Schiavoni* are also much frequented, and somewhat cheaper; the *Guardino Reale* and the *Caffè Orientale* are well spoken of.

Boats take the place of cabs at Venice. Their chief station is at the Molo in front of the *Piazzetta* (p. 330; Pl. H, 8). The light, old Venetian *Gondola*, with a low black canopy or cabin, blue and black leather coat, accommodates 2-4 persons. They are painted black in conformity with a law passed in the 15th century. The *Barca*, a modern institution, is a larger craft, open at the sides, covered with coloured materials, and accommodating six or more persons. The heavy indented iron prow (*ferro*), resembling a halberd, is partly intended to counterbalance the weight of the rower, and partly as a measure of the height of the bridges, which cannot be passed unless the ferro, the highest part of the craft, clears them. The rower himself is hailed as *Pappe* from the *pappe* on which he stands.

Cover or *Felze* means to take off the covering or cabin. The shouts of the gondoliers on turning a corner are peculiar: e.g. *gà è* (boat ahead), *premi* (pass to the right), *stali* (pass to the left), etc.

Charges: Gondola for 1-2 or a barca for 1-6 persons, with one rower (*barcaiuolo*), according to the tariff of 1872, a copy of which the gondolier is bound to exhibit if demanded, for the first hour or for each trip by day 1 fr., by night 1 fr. 50 c.; for each additional hour during the day 80 c. (but a fee is expected in addition to these low fares), for the whole day (of 10 hrs.) 5 fr. To or from the station, see p. 334. From the steamers to the Piazzetta (two rowers required) 80 c., luggage 15 c. For short distances a bargain should be made. For a second rower double the ordinary fare is charged. One, however, suffices for the gondola, and even for the barca if not heavily laden; he, however, uses greater speed than usual is desired. For a longer distance, however, such as to the Lido, two rowers are desirable, and in this case a bargain may be made with the gondolier for a round. The islands of Murano, S. Lazzaro, and Lido are included

to the tariff. — For longer distances the charge per hour and per gondolier is 10 c. more. For public festivities a bargain must be made. Officious lackeys who assist passengers to disembark expect a gratuity of a few centimes. The traveller selects a suitable boat without regarding the importunities of the boatmen, whereupon the owner will soon present himself. If the gondola is hired by the hour, which is the most advantageous mode for sight-seeing, the passenger shows his watch, saying *all ora*. The highest demands are generally made at the Piazzetta and Riva and in the vicinity. It need hardly be observed that the intervention of a commissionaire or a waiter in the hiring of a boat causes the fare to be considerably raised. If any difficulty arises it is best to apply to a policeman (*Guardia municipale*).

The gondoliers are, as a class, respectable and trustworthy, and a gratuity goes far towards securing their good offices.

Fares: *Traghetti* across the Grand Canal (5 c., after dusk 10 c.; comp. Plan); from the Fondamenta delle Zattere to the Giudecca, 10 c.; from the Molo (Piazzetta) to the Giudecca 20 c.; to Il Redentore 30 c.; to the Punta della Dogana 15 c.; to S. Giorgio Maggiore 15 c.; from the Molo to the Giardini Pubblici (evening included) 50 c.

Omnibus-boats ply between the station and the Piazzetta to connection with the arrival and departure of the trains (fare, 30 c. and fee of 5 c.; each box 15 c.). These are not recommended, being slow, often crowded, and affording no view.

Steam launches. Since 1880 a service of small steamboats (*Vaporetti*, also called *omnibus*) ply from 7 a. m. till dusk on the Canal Grande and E. to the Giardini Pubblici. They start every 12 min. (1st Nov.–31st March every 15 min.), fare 10 c. for each stage (from 15 c.). Stations (comp. the Plan): 1. *Ponte Rialto* (Pl. E, 7); 2. *Fondamenta Morosini* (Pl. E, 6) for the Via Garibaldi and the Arsenal; 3. *S. Saccorio* (Pl. H, 5), on the Riva degli Schiavoni; — 4. *Calle Valaresso* (Pl. G, 6) near the S.W. corner of the Piazza of St. Mark; 5. *Accademia* (Pl. E, 4), for the picture gallery of the Academy; 6. *S. Tomà* (Pl. E, 5), for the church of the Frari; 7. *S. Angelo* (Pl. F, 6); 8. *Garzeri* (Pl. G, 4), for the church of S. Salvatore; 9. *Giesuiti* (Pl. G, 4), for the Ponte Rialto and neighbourhood; 10. *Ca d'Oro* (Pl. F, 3), for the Palazzo Giovanelli and the Madonna dell'Orto; 11. *Madonna Orsoni* (Pl. F, 3); 12. *S. Giovanni* (Pl. E, 3); — 13. *Ferrovia* (Pl. C, D, 3), for the railway-station; — 14. *S. Giorgio* (Pl. C, 4), for the Giardino Papadopoli. — A steamer also sails every 1½ hr. to Mestre (p. 231), starting from the Carbo station (No. 9), fare 40 c. Another plies to Pontes (p. 231).

Guides (unnecessary for most travellers, comp. p. 230). Almost every hotel has its own guide. Those not attached to the hotels are generally to be found in the Piazza of St. Mark before 9 a. m. or about 8 p. m. The fee for a day (9–6) is 5 fr., with 10 fr. additional for gondola fares and gratuities. Parties of visitors are frequently formed by the guides, who undertake to conduct them to all the principal sights of Venice at a charge of 4 fr. each person, which includes gondola-fares, gratuities, etc., but, as the number is usually estimated, this wholesale system cannot be recommended, the members of the party being entirely deprived of their independence. A party of 3–6 persons will find it far preferable to have a guide at their own disposal. In this case the fee, including all expenses, is about 20 fr. (i. e. 5 fr. for the guide and 15 fr. for gondolas, fees, etc.).

Guidebooks. *American*, S. Maria del Giglio, Calle Ortiti 2, del Campanile 2835; *French*, S. Stefano, Calle Giustiniani 2931; *German*, S. Benedetto, Pal. Hannibal, 3949; also others for all the principal European states.

Baths of every description (also for swimming, *galleggianti*) are situated at the mouth of the Grand Canal, but are used during the three summer-months only. Ferry from the Piazzetta to the baths 10 c., the word *bagni* is a sufficient direction to the gondolier. Swimmers (1 fr.) ask at the establishment for a ticket for the *vasca* (bath), a separate bath (1½ fr.) in a *camerino*, sulphur bath for ladies (*donne*) 1 fr. 40 c., separate bath for ladies 5 fr. No gratuities expected. The best time for bathing is about

high tide, the water at low tide being shallow and muddy. — The baths on the *Lido* (p. 253) are much pleasanter (season from May to Nov., temperature of the water 70-87° Fahr.). In summer a steamboat plies every hour (in the height of the season every half hour, except between 12 and 2 p.m.) between the Riva degli Schiavoni (near the Ponte della Paglia, Pl. G, 6) and the Lido in 12 min. (Tickets must be procured before embarking, 20 c.; there and back, including the bath and tramway, 1½ fr.). From the landing place (*Caffè* poor) to the baths a walk of 10 min. (tramway, 10 c.). Bath 1 fr. (for ladies to the left, for gentlemen to the right), 1 fr. to subscribers; for taking care of valuables 10 c. Connected with the baths is a favourite *Caffè-Restaurant* (table d'hôte 2½ fr.), where a band plays some evenings till 10 o'clock. There is also an open-air theatre, for which tickets may be taken on board the steamer. — *Warm Baths* at most of the hotels, and at Chiarini's (salt water), near S. Maria della Salute, 1½ & 2 fr.

Bookseller. *Münster*, Piazza of St. Mark, S.W. corner. — **Reading Room** in the *Palazzo Querini* (Pl. H, 4, 5; p. 270), with library, open 8-11 (Sun. and holidays 11-1), adm. free, on application to the librarian.

Photographs. *Naya*, in the Piazza of St. Mark, views of Venice, from the smallest at about 50 c. to the large and expensive size (20 by 30 inches), copies from drawings 1½, from original pictures 4 fr.; *Pauli* (Optician), *Frare*, both also in the Piazza of St. Mark.

Post Office (*Ufficio della Posta*, Pl. G, 4, 5), to the N. of the Piazza of St. Mark (route beyond the Merceria indicated by hands at the street-corners pointing out the Via alla Posta), open from 8 a.m. till 9 p.m. *Letter boxes* in the Piazza of St. Mark, at the Ufficio del Lloyd, etc. — **Telegraph Office** (Pl. G, 6), to the W. of the Piazza of St. Mark.

Theatres. *La Fenice* (Pl. F, 5, 6), the largest in Venice, is capable of accommodating 3000 spectators; internal arrangements worthy of inspection; performances from Christmas to Easter. The following are used throughout the whole year except in September: *Goldoni* (Pl. G, 6), prettily fitted up; *Rossini* (Pl. F, 5) and *Malibran* (Pl. G, 6) in winter; *Marionette Theatre*, Via Venticinque Marzo (6½ p.m.). The box-office for all the theatres is at No. 112, under the Procuratie.

Shops. (The recommendations and even the attendance of valets-de-place or boatmen have the effect of greatly increasing the prices; compare p. 1.) The best are in the *Piazza of St. Mark*, in the *Merceria* (p. 268), and in the *Frezzeria*, entered from the W. end of the Piazza of St. Mark, opposite the church. The Venetian pearls and jewellery enjoy a high reputation; bracelets, necklaces, and other ornaments in mosaic, glass, and shells are also well executed here, and are suitable for presents or reminiscences. Many of the shopkeepers take two-thirds or even one-half of the price first demanded.

The most extensive **Manufactories of Mosaics** (in Murano, p. 256, with shops and offices in Venice) are the *Compagnia de Venezia e Murano* (manager E. G. Castellani, formerly Salviati), Campo S. Vio 730, on the Canal Grande, with a retail shop in the Piazza of St. Mark; the manufactory of *Dr. Salviati*, S. Maria del Giglio, on the Canal Grande, and the *Società Mustiv*, Palazzo Bernardo (p. 263). — Crystal-wares: *Rubbi & Giovanni Cristoforo*, Fondamenta Gesuiti, S. Pietro (on the Canal Grande), *Dalmadius*, Merceria dell'Orologio, 218, *Bedendo & Olivieri*, Palazzo Giustiniani (p. 261, left), also mosaics, etc.

Antiquities and objects of art. *Guggenheim*, Pal. Guggenheim (formerly Balbi, p. 262), an extensive art-industrial establishment for Venetian furniture and bronzes and pictures by old masters (entrance in the Campo S. Tomà). *Antonio Morosin*, Pal. Dalla Vida, opposite the Pal. Pesaro, on the Canal Grande. *V. Fornaro*, on the Canal Grande, near S. Barnaba. Calle dei Carchieri 1233, *Rosbeth*, Palazzo Garzoni, on the Canal Grande, S. Samuele 3418, etc. — Venetian lace, antique and modern at *M. Jesurum & Co.* — Money-changers: *Galvan Fornaro*, Ponte di Pietà 1280, opposite the Telegraph Office.

Exhibition of Art of the *Società Protettrice di Belle Arti*, Palazzo Reale, near the Academy.

English Church Service, Palazzo Contarini degli Scrigni, Grand Canal, near the iron bridge. — *Scottish Presbyterian Church* on the Grand Canal, not far from S. Maria della Salute.

The **Climate** of Venice is tempered by the proximity of the sea and the Lagune. In January, the coldest month, the mean temperature is about 37° Fahr., from which it rises to 72-77° in June, July, and August. In April the average is about 56°, in May 65°, in Sept. 66°, and in Oct. 57°. The air is very humid, and consequently often favourable to catarrhal affections. Rheumatism is, on the contrary, rather prevalent. Its perfect immunity from dust is one of the chief advantages of Venice, and nervous patients will find another in its noiseless highways. A water-system completed in 1883 supplies the city with good drinking water from the Brenta. Invalids who intend wintering in Venice should be particular as to a S. aspect. The quietest apartments are to be found in the Fondamenta delle Zattere (Pl. C, D, 5). **Chemists**: *Farmacia Orsatti Baldo* (Campo S. Fantin), *Farmacia Zampironi*, near S. M. dei Frari, W. of the Piazza of St. Mark; *Farm. Manzoni*, Calle Larga S. Marco; *Farm. Gallesio*, Campo S. Stefano. **Physicians**: *Dr. Kappler*, S. Polo, Palazzo Barbarigo della Terrazza; *Dr. Kurz*, Calle Fiubera 351, near the Merceria; *Dr. Ansmann*, *Dr. Goldschmidt*, both to be inquired for at the Farmacia Orsatti Baldo (see above); *Prof. Barber* (English dentist, from Oct. to May only), *Dr. Ruge*, S. Lorenzo, Calle Larga, etc. An *International Chemical Institute*, like those at London and Berlin, has been instituted in the Campo S. Fantin, under the management of two specialists.

During the **Carnival** no other city in Italy, Rome excepted, presents so busy and animated a scene as Venice. The Piazza S. Marco is then converted into a kind of vast ball-room. Balls also take place in the Ridotto and in some of the theatres.

Plan of Visit. A stay of 3-4 days may suffice when time is limited, in which case the following plan is recommended, but it may be extended or modified at discretion.

Afternoon or Evening of arrival. In order to gratify their first curiosity, and obtain a general idea of the peculiarities of Venice, travellers are recommended to undertake a preliminary voyage from the Piazzetta along the *Grand Canal* (see p. 200) to its extremity (near the railway-station) to the church *Degli Scalzi* (see p. 200), which may now be visited on account of its remoteness from the other points of attraction), then under the iron bridge to the *Canal di Mezzo*, to the left of which is the Jews' quarter (the *Ghetto*, inhabited by the lowest classes), back home by the Grand Canal to the *Ponte Rialto*, where the gondola should be quitted. Then walk through the *Merceria* to the *Piazza of St. Mark*. The whole expedition will occupy 2-3 hrs.

1st Day. ***S. Marco* (p. 201), ***Palace of the Doges* (p. 205), **S. Giorgio Maggiore* (p. 207, ascend campanile), ***Salvatore* (p. 208), ***S. Sebastiano* (p. 270).

2nd Day. *S. Marco della Salute* (p. 201), ***Accademia delle Belle Arti* (p. 203), **S. Stefano* (p. 201), *Scuola di S. Rocco* (p. 270), **Frari* (p. 270).

3rd Day. *S. Salvatore* (p. 208), *Pal. Vendramin* (p. 204), *Museo Correr* (p. 270), *Pal. Grassmann* (p. 207), **Madonna dell' Orto* (p. 209), *Gesuiti* (p. 209).

4th Day. **S. Zaccaria* (p. 209), *S. Maria Formosa* (p. 209), **S. Giovanni e Paolo* (p. 210), *S. Francesco della Vigna* (p. 212), *Pal. Palmi* (p. 204), *Arsenal* (p. 210, open till 3 p.m.), *Giardini Pubblici* (view, p. 274).

Lastly ascend the *Campanile of S. Marco* (p. 244).

Those who make a longer stay may proceed to the *Lido* (sea baths, p. 203), and make excursions to the N. to *Murano* and *Torcello* (p. 208; 6 hrs. there and back), to the S. to *Malamocco* and *Chioggia* (p. 209). — Every leisure hour should be devoted to S. Marco and its environs.

Admission is generally obtained to the —

Churches from 6 a.m. till 12 or 1 o'clock, after which application must be made to the sacristan (*sagrestà*, fee 50 c.). At the Frari, Salute, S. Giovanni e Paolo, and S. Sebastiano visitors require only to knock at the door, at the other churches one of the officious loungers in the neigh-

hoodwood may be sent for the mortuary (fee). — During the fortnight immediately before Easter the altar-pieces are not shown.

**Academy (p. 262): admission on week days 10-3, 1 fr., on Sundays and holidays, 10-1, gratis; closed on Christmas Day and Easter Sunday only.

*Arsenal (p. 273), on week days 9-3; closed on Sundays and holidays.

**Palace of the Doges (p. 265): on week days 9-5 p.m., 1 fr., on Sun. and holidays 10-1, gratis; in the dungeons 25c. more; guide costs unnecessary; information may be obtained from the custodians.

*Museo Civico Correr (p. 275): daily 9-3, 1 fr., Sun. and holidays free.

— The nearest steamboat station is S. Zaccaria (see p. 232 and p. 204).

The *Private Palaces* (* *Fondaco dei Turchi*, *Giustinian*, *Papadopoli*, *Bernardo*, *Pesaro*) are generally shown between 9 or 10 a.m. and 3 or 4 p.m. Written permission must in some cases be obtained. When the proprietors are residing in them application should be made on the day previous to the visit; but this formality is often dispensed with (fee to attendant 1 fr., to porter 25-50 c.).

The gondoliers name the palaces and churches as they are passed. Much also can be done on foot with advantage by the aid of the plan. Some of the chief routes, e.g. from the Piazza of St. Mark to the station, are indicated by notices on the street corners.

History. For the early history of Venice, see p. 197. The foundation of the greatness of Venice as an eastern power was laid by the Doge *Enrico Dandolo* (1192-1205), who conquered Constantinople in 1204. In consequence of this the Byzantine Empire was divided, and Venice obtained possession of numerous places on the coasts of the Adriatic and the Levant, from Durazzo to Trebizond, and also of most of the islands of the Greek Archipelago, including Candia. During the process of conquering and ruling these new territories there gradually arose a class of aristocrats or nobles (*Balii*), who declared themselves hereditary in 1297 and shut out the rest of the people from all share in the government. The supreme authority lay with the Great Council (*Consiglio Maggiore*), which consisted of all members of the noble families above the age of twenty. The executive was entrusted to a *Doge* or *Duke*, and six councillors, with whom was also associated the *Council of the Pregadi*. At a later period the Pregadi were combined with the higher officials to form the *Senate*. The *Avogadori di Comune* watched that the powers of office were used in a constitutional manner. After the conspiracy of 1310 the highest authority became vested in a secret Council of Ten (*Consiglio dei Dieci*), who kept the whole administration of the city and also the management of its foreign policy entirely under their control. From this council the Inquisition was developed in the 16th century.

Under the successors of Enrico Dandolo the republic underwent severe contests with Genoa, which occasioned the loss of many of the Venetian conquests in the East, but at length terminated in the total defeat of Genoa in 1381, by the Doge *Andrea Dandolo*. His successor *Marino Faliero* contemplated the overthrow of the aristocratic form of government, but his scheme was discovered, and he was beheaded on 17th April, 1355. During the reign of *Andrea Contarini* (1367-82) Padua, Verona, Genoa, Hungary, and Naples formed an alliance against Venice. In 1379 the Genoese took possession of Chioggia, but were surrounded in the Lagune and compelled to surrender, 24th June, 1380. Peace was concluded in 1381. In 1390 *Antonio Venier* (1382-400) took possession of the island of Corfu, then of Durazzo, Argos, etc. Under *Mocenigo Steno* (1400-14) the Venetian general *Malatesta* conquered Vicenza, Belluno, Feltre, Verona, and Padua (1405); in 1408 the republic gained possession of Lepanto and Patras, and in 1409 of Gradisca, Casamaggiore, and Brescello. In 1421 *Tommaso Mocenigo* waged war successfully against Hungary. In 1446 the Venetian fleet under *Loredan* defeated the Turkish at Gallipoli, and in 1421 subjugated all the towns of the Dalmatian coast, so that Venice was now in possession of the entire coast district from the estuary of the Po as far as the island of Corfu.

Mocenigo's successor was *Francesco Foscari* (1423-57). In 1453 Brescia

fell into the hands of the Venetian general Carmagnola, but in 1431 his successful career was terminated in consequence of a suspicion of treason, and in 1432 he was executed. In 1440 the Venetians gained possession of Crema, but were unable to prevent the elevation of Sforza to the dignity of Duke of Milan (1450). A sad ending awaited the long and glorious career of Foscari. Becoming an object of suspicion to the Council of Ten, and weakened by contentions with the Loredani and other private foes, he was deposed in 1457 and died a few days afterwards. Under Christoforo Moro (1462-71) the Morea was conquered by the Turks. In 1489 the republican dominions were augmented by the island of Zante, and in 1492, in consequence of the renunciation of Catharina Cornaro, wife of King James of Cyprus, this island also came into the possession of Venice.

The close of the 15th cent. may be designated as the culminating point of the glory of Venice. It was now the grand focus of the entire commerce of Europe, numbered 200,000 inhab., and was universally respected and admired. Its annual exports were valued at 10 million ducats, 4 millions of which were estimated as clear profit. It possessed 300 sea-going vessels with 8000 sailors, and 3000 smaller craft with 17,000 men, as well as a fleet of 45 galleys carrying 11,000 men, who maintained the supremacy of the republic over the Mediterranean. But already in the middle of the 15th cent. an event had taken place, which cast an ominous shadow on the future of the Republic, the capture of Constantinople by the Turks in 1453 completely undermined the supremacy of Venice in the East. The crowning blow, however, was the discovery of the new sea routes to India at the close of the century, by which its commerce was diverted to the Portuguese. However the arts, which had been gradually rising to perfection, shed a glorious sunset over the sinking form of the Republic.

The opening of the 16th cent. was signalized by new losses. In 1509 Venice signed a humiliating peace with Bajazet II., in which she surrendered the whole of the Morea. The League of Cambray, formed by the Pope, the Emperor, and the kings of France and Arragon against Venice in 1508, and the victory of the French at Agnadello in 1509 consummated serious losses to the republic. The wars between Emp. Charles V. and Francis I. of France (1521-29) were also very prejudicial to Venice, but its power was undermined most of all by its constant struggle against the advance of the Ottoman empire. In 1540 Nauplia, the islands of Chios, Paros, and others were lost, and in 1571 Cyprus, notwithstanding its brave defence by *Bragadino*. In the naval battle of Lepanto (7th Oct. 1571) the Venetian fleet greatly distinguished itself. In 1669 the island of Candia was conquered by the Turks. In 1684 the Venetians under *Francesco Morosini* and *Königsmarck* were victorious in the Morea, and conquered Coron, Patras, Corinth, etc., in 1688 and 1689 they again defeated the Turkish fleets, and by the Peace of Carlowitz in 1699 they retained possession of the Morea, but in 1715 the Turks reconquered the peninsula, and in 1718 were confirmed in their possession by the Peace of Passarowitz.

From this period Venice ceases to occupy a prominent position in the history of Europe. It retained its N. Italian possessions only, observed a strict neutrality in all the contests of its neighbours, and continued to decline in power. On the outbreak of the French Revolution Venice at first strenuously opposed the new principles, on the victorious advance of the French it endeavoured to preserve its neutrality, and repeatedly rejected Bonaparte's proposals of alliance. Irritated by this opposition, the French broke off their negotiations and took possession of the city on 16th May 1797. The last doge was *Lod. Manin* (1789-97). By the Peace of Campo Formio (1797) Venetia was adjudged to Austria, and by that of Pressburg (1805) to the kingdom of Italy. In 1814 Venice was again declared Austrian, and remained so until 1848, when a revolution broke out, and the citizens endeavoured to re-establish their ancient republican form of government, under the presidency of *Daniele Manin*. Their renewed independence, however, proved most disastrous and short-lived. The city was torn by internal dissension, and at the same time besieged by the

Austrians. After a siege of 15 months it was compelled to capitulate to *Radetzky* in August, 1849, a victory which cost the Austrians upwards of 20,000 soldiers. The war of 1859 did not affect the supremacy of Austria over Venetia, but its reunion with Italy was at length effected by the events of 1866.

In the **History of Art** Venice has shown herself as independent of, and distinct from the mainland, as are her situation and her political history. The sensation of novelty experienced by the traveller who visits Venice for the first time, even after having seen the whole of the rest of Italy, will also be felt by those who begin to study her art. The earliest monuments of Venice at once betray the fact that her greatness was founded on her Oriental commerce. The church of St. Mark is in the Byzantine style, the oldest houses bear a Byzantine impress, and the same type is observable in other branches of art. The *Palazzi Farsetti, Loredan* and *Ferri* and the *Fondaco dei Turchi* are Romanesque. Even during the period of Gothic Art the Venetians did not adopt the same forms as the rest of Italy. In the building of their churches several architects from the mainland (including perhaps *Niccolò Pisano*) appear to have been summoned to their aid. Their palaces, which like those of Upper Italy generally form the chief examples of civic architecture, particularly that of the *Doges*, exhibit a very peculiar character. They usually possess a large extreme colonnade, a loggia (portico) on the upper floor with a number of windows close together in the middle, wings treated rather as spaces for the reception of paintings and everywhere abundance of decoration and colour. Examples of this style are the *Ca d'Oro* and the *Palazzo Foscari*. At a later period the Renaissance Architecture, which did not become naturalized till the end of the 15th cent., was still more sparingly cultivated. In point of size the early Renaissance buildings at Venice bear no comparison with those of Tuscany, but are more richly decorated, and the palaces retain the arrangement peculiar to the earliest period. At a later date, when art began to decline, the Venetian architecture resisted the influences of bad taste longer than that of Central Italy. Among the most important Venetian architects were several members of the *Lombardi* family, *Jacopo Sansovino* of Florence (1477–1570), *Antonio da Ponte*, and lastly *Andrea Palladio* of Vicenza (1518–1580), who inaugurated a new era, especially in church architecture, by limiting the façade to a single range of massive columns. Palladio's chief successors were *Scamozzi* and *Longhena*.

In the province of Sculpture the master who designed the statuary on the Palace of the Doges (perhaps *Pietro Calendario*) was the most famous of the middle ages. About the middle of the 15th cent. the growing taste for monumental tombs afforded abundant employment to the sculptors, and from the studios which now sprang up issued the numerous magnificent monuments which still fill the churches of Venice. The names of the *Bregno* or *Rizzo* of the *Lombardi* (probably not authentic), and of *Alessandro Leopardo* are the most important. At a later period *Jacopo Sansovino* was the leading master here, both as a sculptor and an architect. His works, though often designed chiefly for pictorial effect, are far more pleasing than those of Michael Angelo's school. His pupils were *Girolamo Campagna* and *Alessandro Vittoria* (d. 1608).

The Venetian Painters did not begin to attract universal attention till the beginning of the 16th century. In the 14th cent. they were far inferior to those of the other Italian schools, and though Giotto was engaged for a considerable time at the neighbouring Padua, they were confirmed by his disciples. In 1419 *Gentile da Fabriano* and *Pisanello* were invited to Venice to decorate the doges' palace. In the 15th cent. the most noted masters at Venice were *Giovanni* also named *Alvisiano*, *Antonio* and *Bartolommeo Vivarini*, who were known as the *Murano*. An event of great importance, which took place about 1472, was the visit to Venice of *Antonello da Messina*, who introduced painting in oil, the method best suited for giving full scope to the Venetian love of rich colouring, for the impetus given to the Paduan school by the influence of Squarcione, its style was more or less servilely adopted by the Venetian

masters *Carlo Crivelli*, *Jacopo Bellini* (father-in-law of Mantegna, and others). As a master of the pure Venetian type we must next mention *Giovanni Bellini* (1430-1516), a son of Jacopo, like *Gentile* (1421-1507), who may be regarded, both in the style of his compositions (such as his more conversazione), a peaceful and yet expressive group of saints with the Madonna) and his conception of female figures as the precursor of the glorious prime of Venetian painting. One of his contemporaries was *Vittore Carpaccio* (d. after 1519), a lively pictorial narrator and to his school belonged *Cima da Conegliano* (who flourished about 1489-1508), *Catena* and *Marco Marziale*.

The first of the great masters was *Giorgione* (*Barbarelli*, 1477?-1511), but unfortunately few of his works are authenticated (the most important being an altar-piece at Castelfranco, a portrait at Berlin, a Pietà in the Palazzo Giovanelli at Venice, and a Concert in the Palazzo Pitti at Florence). The peculiar glow of his colouring, an attribute which seems rather to be natural to him than acquired from others, imparts even to his isolated half-figures an unwonted life and poetical charm. The first artist who fully developed that type of female beauty in which a simple and natural ray-sweet of life is so admirably expressed, was *Tiziano Vecellio* (*Titian*, 1489-1576). Surpassing all his fellows in reputation, in fertility, and in the length of his career, and rather the great *Tintoretto* (1518-1594). His finest frescoes are in the Scuola del Santo and San Rocco at Padua, and though most of his oil paintings are distributed throughout the galleries of Europe, several of his most striking works, especially in the province of religious composition, are still preserved at Venice.

Such was the vitality and vigour, and so great the resources of the Venetian school at this period, that even masters of secondary importance frequently produced works of almost unrivalled excellence. Those who chiefly call for notice are *Sebastiano del Piombo* (1485-1547), who was afterwards influenced by the [illegible] of Michael Angelo, *Bonifacio Veronese*, *Lorenzo Lotto*, *Bonifacio*, *Jacopo Bassano*, *Paolo Veronese* (1528-1588), *Alvise Vivarini*, *Pordenone* (1483-1539), *Paris Bordone* (1500-1570), and *Andrea Schiavone* (1522-1582). The most master of a somewhat younger generation was *Alessandro Robusti* (1518-94), who expanded his extensive abilities of superficial works (Vasari calls him "il pittore terribile nervoso", the strong artistic man in painting) and in his eagerness for effect threw away the rich golden tints which formed a distinctive characteristic of his school. *Paolo Caliari* surnamed *Veronese* (1528-88), on the other hand, though more material in his conceptions, and frequently confining himself to mere representations of actual life, was a faithful adherent to the traditions of his predecessors. Among the last masters of note were the *Bassano*, *Palma Giovane*, and *Padovanino*, after whose time the Venetian school became extinct. In the 18th cent., however, we must mention *Piazzetta* (d. 1770), a spirited decorative painter, *Antonio Canale* as architectural painter, and his pupil *Bern. Bellotto*, both surnamed *Canaletto*, who were much admired by their contemporaries.

Venice. Ital. **Venezia** situated in 45° 25′ N. latitude, lies 2½ M. from the mainland in the *Lagune*, a shallow part of the Adriatic about 25 M. in length and 9 M. in width. Its 17,000 houses and palaces are situated on three large and 114 small islands, formed by 150 canals, connected by 378 bridges, and altogether about 7 M. in circumference. The population which had dwindled from 200,000 to 96,000 after its dissolution as an independent state (1797), amounted in 1881 to 129,445 (in the commune 132,926, of whom, however, one-fourth are paupers). Its trade has again been on the increase since the middle of the century, and Venice is now one of the greatest seaports on the Adriatic.

The Lagoons are protected from the open sea by long sand-hills *(lidi)*, which again are strengthened by means of bulwarks *(murazzi)* of solid masonry, averaging 30 ft. in height and 40-50 ft. in width. On the side next the Lagune the Murazzi are perpendicular, while towards the sea they descend in four terraces. The Murazzi on the Lido from *Pelestrina* to *Chioggia* (p. 285) date from the last period of the republic. The *Diga of Malamocco*, a pier which extends for a distance of $1^1/_4$ M. into the open sea, was constructed by the Austrian government after 1825, in order to prevent the harbour from becoming choked with mud The Lagune are connected with the open sea by means of four entrances, of which those of the *Lido* and *Malamocco* alone are available for vessels of heavy tonnage.

The Lagoons are called either '*laguna viva*', or '*laguna morta*', about one half of them belonging to each class. In the former the tide rises and falls about 2 ft.; the latter, shallower, and situated nearer the mainland, are unaffected by the tide. Venice is situated in the 'laguna viva'. At high water innumerable stakes, protruding from the water in groups of the most varied form, mark the situation and shape of the low sand-islands which surround the city on every side, forming a complicated network of navigable channels, most of them accessible to small boats only.

Most of the houses rise immediately from the canals *(rii)*, or are separated from them by narrow streets only, here called (as in Spain) *calli* (sing. *la calle*), and paved with broad slabs of stone, or sometimes with brick or asphalt. These lanes form a labyrinth from which the stranger will frequently find it difficult to extricate himself; none, however, but walkers can form an adequate acquaintance with the picturesque nooks of the city and the characteristics of its inhabitants. The following description is so arranged that many of the sights can be visited on foot, but all the principal buildings may also be visited by boat. Gondola-travelling is very pleasant, and is of course far preferable to walking for expeditions of any length.

A. The Piazza of St. Mark and its neighbourhood. Riva degli Schiavoni.

The ****Piazza of St. Mark** (Pl. G, 5), usually called '*La Piazza*' (the other open spaces being '*campi*'), is a square paved with blocks of trachyte and marble, 192 yds in length, and on the W. side 61, and on the E. 90 yds. in breadth. On three sides it is enclosed by imposing structures, which appear to form one vast marble palace, blackened by age and exposure to the weather; on the E. it is bounded by the Church of St. Mark and the Piazzetta (p. 245). These palaces were once the residence of the nine 'procurators', the highest officials of the republic after the Doge, whence their appellation of **Procuratie**. The *Procuratie Vecchie*, or N. wing, were

erected in 1496-1520 by Pietro Lombardo, *Bartolommeo Buon*, and Guglielmo Bergamasco. The *Procuratie Nuove*, or S. wing, were begun by Scamozzi in 1584. The latter now serve, in conjunction with the adjoining building (formerly the Library, p. 245), as the *Palazzo Reale*, and contain handsome modern apartments and several good ancient and modern pictures (open from 12-3, entrance under the New Procuratie, custodian 1 fr. for 1-3 pers.). The modern edifice on the W., called the *Atrio*, or *Nuova Fabbrica*, was erected under Napoleon in 1810, partly on the site of the former church of S. Geminiano. The ground-floors of these structures consist of arcades, in which the *cafés* and shops mentioned at pp. 232, 234 are established. — The Piazza of St. Mark is the grand focus of attraction at Venice. On summer-evenings, after sunset, all who desire to enjoy fresh air congregate here. The scene is most animated towards 8 p.m., especially on the evenings when the military band plays (Sundays, Mondays, Wednesdays, and Fridays, 8-10 o'clock), when the Piazza is sometimes thronged until after midnight. On other evenings the crowd disperses about 10 o'clock. In winter the band plays on the same days, 2-4 p.m., and the Piazza is then a fashionable promenade. Early in the morning a few visitors to the *cafés* may be seen sipping their coffee, but these are rarely natives of Venice. The Venetians themselves are seldom visible at a very early hour, and the Piazza is comparatively deserted except at the hours just mentioned. The Piazza with its adjuncts presents a strikingly imposing appearance by moonlight.

A large flock of Pigeons resorts daily to the Piazza at 2 p.m. to be fed. According to tradition, Admiral Dandolo, while besieging Candia at the beginning of the 13th cent., received intelligence from the island by means of carrier-pigeons, which greatly facilitated its conquest. He then despatched the birds to Venice with the news of his success, and since that period their descendants have been carefully tended and highly revered by the citizens. They nestle in the niches and crannies of the surrounding buildings, and are generally seen in great numbers in the evening, perched on the façade of St. Mark's.

The three richly decorated pedestals of the flag-staffs in front of the church were executed by *Alessandro Leopardo* in 1505. The banners of the republic which once waved here are now succeeded on Sun. and holidays by those of the Kingdom of Italy.

The nucleus of ***S. Marco** (Pl. 17, E, 4), the Church of St. Mark, the tutelary saint of Venice, whose remains are said to have been brought by Venetian citizens from Alexandria in 828, consists of a Romanesque building of the 10th and 11th cent., the brick walls of which are now concealed by a lining of marble (drawings in the Museo Civico, p. 276). In the 12th and following cent. it was remodelled in a Byzantine style, and decorated with the lavish and almost Oriental magnificence which now excites our admiration and wonder. The façade received some additions in the Gothic style in the 15th cent., which enhance the fantastic effect of the whole. The form of the edifice is that of a Greek cross (with equal arms),

covered by a Byzantine dome in the centre and one at the extremity of each arm. Around the W. and part of the N. transept is a vestibule covered by a series of smaller domes. Externally and internally the church is adorned with five hundred columns of marble (mostly Oriental), the capitals of which present an exuberant variety of styles. The most remarkable are eight detached columns in the vestibule, four at each of the lateral portals on the W. side, with porphyry and lions. The mosaics cover an area of 45,790 sq. ft., and the interior is also profusely decorated with gilding, bronze, and Oriental marble. The mosaics, some of which are said to date as far back as the 10th cent., belong chiefly to the period between the 12th and 16th centuries, and afford interesting evidence of the the aptitude of the earliest Venetians for pictorial composition. — Since 1807 St. Mark's has been the cathedral of Venice, a dignity which formerly belonged to S. Pietro di Castello (p. 274). The work of restoration, within the last few years, has given rise to violent controversy.

Over the principal portal are *Four Horses in gilded bronze, 5 ft. in height, which were long supposed to be the work of a Greek master (*Lysippus*), but are now believed to be of Roman workmanship, probably of the time of Nero. They are among the finest extant ancient bronzes, and are especially valuable as the sole existing specimen of an ancient quadriga preserved intact. They probably once adorned the triumphal arch of Nero, and afterwards that of Trajan. Constantine caused them to be conveyed to Constantinople, whence the Doge Dandolo brought them to Venice in 1204. In 1797 they were carried by Napoleon I. to Paris, where they afterwards occupied the summit of the triumphal arch in the Place du Carrousel. In 1815 they were brought back to Venice by the Emp. Francis and restored to their former position.

Façade. **Mosaics* in the arches, best surveyed from the steps of the flagstaffs. Below, over the principal entrance, the Last Judgment, executed in 1836, on the right the Embarkation of the body of St. Mark at Alexandria, and its Disembarkation at Venice, both executed in 1660, on the left the Veneration of the saint, of 1728, and the Church of St. Mark into which the relics are conveyed, of the 13th century. Above are the four horses in front of the great arched window, on the left and right are four mosaics of the 17th cent., Descent from the Cross, Christ in Hell, Resurrection, Ascension. — The quaint *Sculptures*, especially at the main entrance (allegorical representation of the seasons, etc.), and the Byzantine reliefs in the walls deserve notice. Above are statues of the evangelists under canopies, at the end, the Annunciation, under the large central arch, above, is a statue of St. Mark.

Entrance Hall (*Atrio*), the whole breadth of the church. The *Mosaics* in the vaulting of which the older portion dates from the 12th cent., represent Old Testament subjects, beginning on the right: 1st Dome, Creation of the World, and Fall of Man, in the following arch the Deluge. 2nd Dome, over the entrance to the church, St. Mark, executed in 1545 by the brothers *Zuccati*. — The three red *slabs* commemorate the reconciliation between the Emp. Fred. Barbarossa and Pope Alexander III., which was effected here on 23rd July, 1177, through the mediation of the Doge Seb. Ziani. According to an old tradition the emperor kneeling before the pope said, *non tibi sed Petro*, to which the pope replied, 'et mihi et *Petro*'. — In the next arch, Noah, and the Building of the tower of Babel. 3rd Dome, History of Abraham; 4th (corner) Dome, Joseph's dream, Joseph sold by his brethren, and Jacob's lament; 5th and 6th domes, Joseph in Egypt; 7th Dome, History of Moses.

The ancient **Bronze Doors* are adorned with reliefs and inlaid work.

Interior, 80 yds in length, 70 yds in width, with five domes and an apse. Above the door, *Mosaics* Christ, Mary, and St Mark (12th cent.); in the arch above the Apocalypse by *Zucchi* (1570). The foot of the benitier on the right shows good antique relief work. The *Mosaics* in the right aisle represent Christ in Gethsemane with legends of the Apostles above (12th cent.), 1st Dome Descent of the Holy Ghost. In the left aisle Paradise and Martyrdom of the Apostles (16th cent.). At the entrance-door of the left aisle is a gilded Byzantine relief of the Madonna (10th cent.), and the *altar* by the central pillar has an elegant Byzantine canopy. The *Mosaics* in the central dome of the nave represent the Ascension, and those on the S and W ribs, scenes from the Passion (12th cent.). The remaining mosaics are chiefly of the 16th and 17th centuries. The beautiful stone mosaic *Pavement* is of the 12th cent. By the screen, on the right and left of the approach to the high altar are two *Pulpits* in coloured marble, one placed on pillars, the other on eleven columns. On the *Screen* are *Fourteen Statues* in marble (of 1393) representing St Mark, Mary, and the twelve Apostles with a gilded Crucifix on the rood-greek above. *Mosaics* by *Tintoretto*. The Lady Transept contains two handsome bronze *Candelabra* of 1520, above on the left a *Mosaic* of 1512, representing the genealogy of Mary, fine Renaissance *altar*, and two bronze *candelabra*, dating from 1530. In the corner is the entrance to the treasury (p. 244). The Right Transept also contains two bronze *Candelabra*, of the end of the 16th century.

On the arched *Parapet* on each side of the Choir are three reliefs in bronze by *Sansovino*, representing events from the life of St Mark. On the parapet of the *Stalls* are (left) the four Evangelists in bronze, by *Sansovino* and (right) four Fathers of the church by *Cattari* (1614).

The *High Altar* (*Altare Maggiore*), stands beneath a canopy of verde antico borne by four columns of marble (with relicts of the 11th cent.). The *Pala d'Oro*, enamelled work with jewels wrought on plates of gold and silver, executed at Constantinople in 1105, constitutes the altar-piece, which is uncovered on high festivals only, or, at other times, for a fee of 6 fr. (It was originally intended to embellish the *front* of the altar.) Under the high altar repose the relics of St Mark, as the marble slab at the back records. Behind the high altar is a second altar with four spiral columns of alabaster, said to have once belonged to the Temple of Solomon, of which the two white ones to the middle are semi-transparent. The *Mosaics* of the Dome represent Christ surrounded by Old Testament saints, those of the apse Christ enthroned (1200). The door leading from the high altar to the sacristy bears *Relicts* of the Death and Resurrection of Christ and Evangelists and Prophets executed in bronze by *Sansovino* (1506).

The Sacristy (*Sagrestia*), to the left, contains some fine mosaics on the vaulting. In the lunette above the door is a Madonna by *M. A. Sileto* (1600). Cabinets with inlaid work of 1508.

To the right of the high-altar Cappella di S. Clemente, with altar-relief of the 10th cent. representing SS Nicholas, James, and Andrew, and the Doge Andr. Gritti.

In the right aisle close to the principal entrance, is the Baptistery, in the centre of which is a large bronze font of 1545; above it is John the Baptist. Also (right) the monument of the Doge And. Dandolo (d. 1354) with good sculptures. The stone over the altar is from Mt. Tabor. To the left of the altar the head of John the Baptist of the 15th cent.; below it is the stone on which he is said to have been beheaded. The Mosaics in the vaulting date from the 13th and 14th centuries. In the middle dome, Christ instructing his disciples to baptize the Gentiles in his name; the other mosaics are chiefly taken up with the life of John the Baptist. — From the Baptistery we enter the Cappella Zeno, containing the handsome *Monument of Cardinal Giambattista Zeno (d. 1501), wrought entirely in bronze, on the sarcophagus is the figure of the cardinal, over life size; below are the six Virtues by *Pietro Lombardo*. The *Altar and canopy are also cast in bronze, with the exception of the frieze and the bases of the columns. Over the altar are groups in bronze, of the Madonna, St Peter,

and John the Baptist by *P. G. Campanato* (1515); on the altar itself a relief of the Resurrection. To the right and left two lions in coloured marble.

In the right transept is the entrance to the **Treasury** (*Tesoro di S. Marco*, open on Mondays and Fridays 12½-2 o'clock, except on festivals), containing in front, an episcopal throne of the 6th cent., with symbolical reliefs; in a glass case to the left, valuable Byzantine book-covers; in another glass case two Gothic silver candelabra, batons. Also an agate vase with a hieroglyphic inscription, two predelle in beaten silver (14th cent.), the sword of the Doge Morosini (p. 257), and sumptuous church furniture.

The **Crypt**, restored in 1888, is generally under water and is seldom accessible. It is one of the oldest parts of the edifice, and contains a large number of short columns of Greek marble. To the right a well-executed Christ in relief by *Sansovino*.

A walk (sacristan ½ fr.) round the **Gallery** inside the church is strongly recommended in order that the mosaics may be more closely inspected. The ascent is from a door to the right in the principal portal, which the sacristan opens. The gallery on the outside of the church should then be visited for the purpose of examining the bronze horses.

On the N. side of St. Mark's, under the arch of the transept, is a marble sarcophagus borne by lions, and containing the remains of *Daniele Manin*, the president of the republic in 1848, which were brought from Paris in 1868.

On the S. side of the church (see p. 245) are two short square **Columns*, inscribed with Greek characters, brought hither in 1256 from the church of St. Saba at Ptolemais, which was destroyed by the Venetians. From the *Pietra del Bando*, a block of porphyry at the S.W. corner, the decrees of the republic were anciently promulgated. Two curious *Reliefs* in porphyry are immured by the entrance to the Palace of the Doges, representing two pairs of knightly and armed figures embracing each other. They are said also to have been brought from Ptolemais, and have given rise to a great variety of conjectures, such as that they represent four emperors of Byzantium of the 11th cent., or four Flemish men-at-arms of the time of Baldwin of Flanders, who was elected Greek emperor in 1204.

Opposite St. Mark's, to the S.W., rises the isolated square ***Campanile** (*Il Campanile di S. Marco*), 322 ft. in height, which is always open to the public (doorkeeper 10 c. for each pers. on entering, but access permitted only to two or more, not to single persons). It was founded in 888, restored in 1329, and provided with a marble top in 1417, which since 1517 has borne an angel, nearly 16 ft. high. The ascent by a winding inclined plane of 35 bends, and finally by a few steps, is easy and well-lighted. The watchman at the summit has a telescope and opens the door to the second gallery for a trifling gratuity. The *View comprises the city, the Lagune (comp. p. 239), the Alps, and part of the Adriatic; W. the Monti Euganei near Padua (p. 307), rising above the Lagune, E. in very clear weather the Istrian Mts., rising above the Adriatic, a magnificent spectacle towards sunset. The ascent of the campanile is recommended to the traveller, both for a preliminary survey, and as an appropriate termination to his visit to Venice. — The *Loggetta*, or vestibule, on the E. side of the campanile, erected

by *Sansovino* in 1540 and lately restored, once served as a waiting-room for the procurators, whose office it was, during the sessions of the great Council, to command the guards. The bronze statues of Peace, Apollo, Mercury, and Pallas, and the reliefs on the coping, by *Sansovino*, and also the *Bronze Doors*, cast in 1750, deserve inspection. The interior contains a group of the Madonna with the Infant Christ and John the Baptist, in gilded terracotta, by *Sansovino*.

The **Clock Tower** *(La Torre dell' Orologio)*, on the opposite side, at the E. end of the old Procuratie, erected in 1496, probably after designs by the Veronese architect and sculptor *Ant. Rizzo*, rises over a gateway, resembling a triumphal arch, restored in 1859. On the platform are two giants in bronze, who strike the hours on a bell. The custodian of the clock, who lives in the building, shows and explains the mechanism (fee ½ fr.). The entrance is under the archway to the left, where it is indicated by a notice. The *Merceria* (p. 266), the principal commercial street of Venice, quits the Piazza of St. Mark here, and leads to the *Ponte Rialto* (p. 258).

From the S. E. corner of the Piazza of St. Mark to the Lagune, extends the ***Piazzetta** (Pl. H, 5, 6), which is bounded on the W. by the Library, and on the E. by the Palace of the Doges.

The former ***Library** *(Libreria Vecchia)*, which now belongs to the royal palace (see p. 241), begun by *Sansovino* in 1536, is a magnificent structure of the 16th cent., and one of the finest secular edifices in Italy. In plan the structure consists of a double colonnade with arches and embedded columns. In the upper colonnade the arches rest upon smaller, additional columns of the Ionic order. The effect is so fine, that Sansovino may be fairly said to have justified the liberty he has taken in enlarging the metopes at the expense of the triglyphs and architrave, and in some other points. The caryatides at the main portal are by *Al. Vittoria*. The interior, which is worth a visit (p. 241), contains a large hall with ceiling paintings by *P. Veronese*, *Schiavone*, and others, and wall-paintings by *Tintoretto* and *Molinari*.

In the direction of the Lagune are two *Granite Columns*, brought by the Doge Michiel from Syria or Constantinople, and erected here in 1180; one of them bears the Winged Lion of St. Mark, the emblem of the tutelary saint of Venice (the wings are modern); the other is surmounted by St. Theodore on a crocodile, the patron of the ancient republic, placed there in 1329. This used to be the place of execution, and is now the headquarters of the gondoliers (comp. p. 232). — On the Lagune, between the Library and the *Royal Garden*, is situated the former *Zecca* or *Mint*, which was also built by Sansovino in 1536.

The ****Palace of the Doges** (*Palazzo Ducale*, Pl. H, 5), the W. side of which, 82 yds. in length, looks towards the Piazzetta, and the S. side, 78 yds. in length, towards the Molo, was founded in 800, afterwards destroyed five times, and as often re-erected in

a style of greater magnificence than before. The façade was built in the Gothic style in 1424–42 by *Giovanni* and *Bartolommeo Buon*. The whole building is now undergoing a very thorough restoration. On the W. and on the S. side the palace is flanked by two colonnades of 107 columns (36 below, 71 above), one above the other, with pointed vaulting. The mouldings of the upper colonnade, '*La Loggia*', are remarkable for their richness. From between the two columns of red marble (9th and 10th from the principal portal) in the Loggia, the Republic anciently caused its sentences of death to be published. The capitals of the short columns below are richly decorated with foliage, figures of men and animals, etc. On the corner-pillar by the portal are interesting representations of Numa Pompilius, Scipio, the Emperor Trajan judging the cause of a woman, and of Justice, with inscriptions. Above these is a group representing the Judgment of Solomon. At the corner towards the Lagune, Adam and Eve (Porphyry-reliefs on the corners to the left, see p. 244). The fine Portal adjoining St. Mark's, constructed of marble of different colours by the brothers *Buon* (1439), in the late Gothic style with a Renaissance tendency, and recently restored, is called the *Porta della Carta*, from the placards formerly exhibited here to announce the decrees of the republic. *Justice* is represented in the tympanum.

The *Court, begun at the close of the 15th cent. by *Antonio Bregno* and *Antonio Scarpagnino*, but only partially completed, has an admirably-finished façade on the E. side, probably by *Ant. Rizzo*. The unsymmetrical form of the court was probably rendered necessary by the previous existence of surrounding buildings. Within one of the highest windows to the left was the prison of the poet Count Silvio Pellico in 1822, before he was conveyed to the Spielberg at Brünn. In the centre of the court are two **Cistern-fronts* in bronze, dating from 1556 and 1559. To the right, on the façade of the *Clock Tower*, is a statue of the Venetian general Duke Francis Maria I. of Urbino by the Florentine sculptor *G. Bandini*. The other statues are antique, but freely restored. The charming small façade farther E., perhaps the best, is by *Guglielmo Bergamasco* (1520).

The **Scala dei Giganti*, the flight of steps by which the palace is entered, derives its name from the colossal statues of Mars and Neptune at the top, executed by *Sansovino* in 1554. It was on the highest landing of these steps that the coronation of the doges used to take place. Opposite are statues of Adam and Eve, by *Antonio Rizzo* (1462).

The *Interior of the Ducal Palace (admission, see p. 236) also forms a noble specimen of Venetian art. Had not the fire in 1577 destroyed so many paintings, we should have been able here to trace the whole progress of Venetian art during its golden era. The earliest Venetian painters devoted their energies to the church

of St. Mark, but the great masters of the 15th and 16th cent. were chiefly occupied in embellishing the Palace of the Doges. Their works having unfortunately perished, the edifice now forms a museum of later masters only, such as *Tintoretto*, *Palma Giovane*, and *Paolo Veronese*, but, nevertheless, it still presents a brilliant and most attractive array of the Venetian painters, so far as their energies were enlisted in the service of the state.

We ascend the Scala dei Giganti. Around the upper colonnade are placed the modern busts of a number of Venetian scholars, artists, and doges. The first staircase is the richly decorated **Scala d'Oro*, constructed by *Sansovino* and completed in 1577, which was once accessible to those only whose names were entered as 'Nobili' in the Golden Book. The stucco work is by *Al. Vittoria*, the paintings by *G. B. Franco*. By this staircase we ascend on week-days (admission 1 fr., payable at the second landing) direct to the upper story, where we enter the Atrio Quadrato (p. 250). In this case we traverse the narrow passage to the left, visit the apartments described at p. 250, and afterwards descend to the middle story.

The next staircase, the *Scala dei Censori*, which forms the entrance to the apartments on Sundays and festivals, first leads to the First Floor, which contains the *Library* (on the left; p. 249), the *Sala del Maggior Consiglio* (in a straight direction; see below), and the *Archaeological Museum* (on the right, p. 249).

The *Sala del Maggior Consiglio (door generally open; if not, ring), 55 yds. long, 26 yds. broad, 47 ft. high, was formerly used as a meeting-room for the *Great Council*, to which all Nobili, above 20 years of age, belonged. In 1848-49 the House of Representatives under the Dictator Manin also met here. On the frieze are the portraits of 76 doges, beginning with Obolerio Antenoreo (d. 810), on the walls, 21 large pictures by *Bassano*, *Paolo Veronese*, *Tintoretto*, etc., painted to commemorate the achievements of the Republic. On the E. wall *Jac. Tintoretto's* Paradise, the largest oil-painting in the world, containing a perplexing multitude of figures, many of the heads of which are admirably done. — The historical pictures consist of two series. The first illustrates in a somewhat boastful style the life of the Doge *Sebastiano Ziani* (1173-79), who accorded an asylum to Pope Alexander III. when at variance with the Emperor Frederick Barbarossa and (in league with the towns of Lombardy) resisted the imperial demands. The second series depicts the exploits of the Doge *Enrico Dandolo* (p. 236). As works of art they are somewhat tedious.

The first series begins on the upper part of the wall to the right of the entrance, and runs to the left in the direction of the opposite end of the rooms: 1. Meeting of Pope Alexander III. and the Doge Ziani at the Monastery della Carità, and — 2. Parting audience of the ambassadors of the Pope and the Doge on their departure for Parma, both by *Pupils of Paolo Veronese*; 3. (above the

window) Presentation of the consecrated candle, by *Leandro Bassano;* 4. Ambassadors of the Pope and the Doge presenting to Fred. Barbarossa at Pavia a petition for a cessation of hostilities, by *Jacopo Tintoretto*, 5. The Pope presenting a sword to the Doge, by *Franc. Bassano*, 6 (above the window) Departure of the Doge with the papal benediction, by *Paolo Fiammingo;* 7. Battle of Salvore (Pirano), defeat of the Imperial fleet, and capture of Otho, the Emperor's son, 1177, by *Dom. Tintoretto*, 8. (above the door) The Doge presenting the captive Otho to the Pope, by *Andrea Vicentino;* 9 Pope Alexander grants permission to Otho to repair to his father in order to negotiate a peace, by *Palma Giovane;* 10. Fred. Barbarossa kneeling before the Pope (p. 242), by *Federigo Zuccaro*, 11. (above the door) Conclusion of peace between the Pope, the Doge, and the Emperor, at Ancona, by *Girolamo Gambarato*. On the end-wall, 12 The Pope presents gifts to the Doge, including the ring, the symbol of supremacy with which the Doge annually 'wedded the Adriatic', 1177, by *Giulio dal Moro*.

The cycle of pictures in honour of the Doge Dandolo also begins on the entrance wall, to which we return after having inspected the first series. They run from left to right as follows: 1. The Doge and French Crusaders swear an oath of alliance at St. Mark's in 1201, for the purpose of liberating the Holy Land, by *Giov. Le Clere;* 2 Storming of Zara in 1202, by *Andrea Vicentino*, 3. Surrender of Zara to the Crusaders in 1202, by *Dom. Tintoretto* (placed over the door to a balcony, which affords a fine *View of the Laguna and the islands of S Giorgio and Giudecca); 4. Alexius, son of the dethroned Greek Emp. Isaac Angelus, invoking the aid of the Venetians in behalf of his father in 1202, by *Andrea Vicentino*, 5. Taking of Constantinople by the Venetians and French, 1204, by *Dom. Tintoretto*, 7. Count Baldwin of Flanders elected Greek Emp., 1204, by *Andr. Vicentino*, 8. Coronation of Baldwin by the Doge Enrico Dandolo, 1204, by *Aliense*. (Above this, a black tablet on the frieze among the portraits of the Doges bears the inscription: *Hic est locus Marini Faletheri decapitati pro criminibus*, comp. p 236.) — Lastly, as an additional picture *9 Return of the Doge Andr. Contarini from the victory over the Genoese fleet near Chioggia, 1379, by *Paolo Veronese*. — The ceiling-paintings, which also represent battles fought by the Venetians, are by *Paolo Veronese*, *Bassano*, *Jac Tintoretto*, and *Palma Giovane*, the best are the *Fame of Venice (in the large oval next to the entrance) by *Paolo Veronese*, and the Delivery of the Doge's insignia to Nicolò da Ponte (in the rectangle in the centre), by *Palma Giovane*.

The Corridor contains a bust of the Emp. Francis — The Sala dello Scrutinio, or *Voting Hall*, is decorated similarly to the preceding saloon. On the frieze are the portraits of 39 doges, down to Lodovico Manin (1797). On the wall of the entrance:

Last Judgment, by *Palma Giovane*; above, prophets. On the left wall, towards the Piazzetta: 1. Victory of the Venetians over King Roger of Sicily in 1148, by *M. Vecellio*, 2. Subjugation of Tyre under Domenico Michieli in 1125, by *Aliense*, 3 (over the door to the balcony, which affords a good survey of Sansovino's library), Victory of Dom Michieli over the Turks at Jaffa in 1123, by *S. Peranda*, 4. Victory in the Lagoons over Pipin, son of Charlemagne, in 815, 5 Siege of Venice by Pipin in 809, both by *A. Vicentino*. — Opposite the entrance: Monument to the Doge Francesco Morosini 'Peloponnesiacus', who in 1684-90 conquered the Morea and Athens (p 237). — On the right wall: 6. Lazaro Mocenigo conquers the Turks near the Dardanelles in 1657, by *P. Liberi*, 7. (over the window towards the court), Destruction of Margaritino in 1571, by *P Bellotti*, 8. Battle of Lepanto, in the same year, 9. (over the second window), Conquest of Cattaro in Dalmatia during the war against Genoa in 1378, both by *A Vicentino*, 10. Recapture of Zara in 1346, by *J. Tintoretto*. — On the ceiling several other scenes from the history of the Republic

The celebrated LIBRARY OF ST. MARK, containing many rare MSS. and beautiful miniatures, and also some ancient cameos (two heads of Zeus), is open to the public daily from 9 to 3 (Sundays and holidays excepted). Among its chief treasures is the **Breviario Grimani*, embellished with miniatures by *Hans Memling* and other Netherlandish painters of the 15th century. — The reading-room is open to the public at the same hours.

The ARCHAEOLOGICAL MUSEUM, established in 1846 in the apartments in which the doges resided till the close of the 18th cent., contains ancient sculptures in marble, of Greek and Roman origin, most of which were brought home as booty by the Venetians from their various campaigns, now generally in a state of bad preservation and in several instances spoiled by modern restoration

I Room (Galleria d'ingresso) 85 Bacchus and Satyr, 80. Resting Apollo; 70, 68 Candelabra pedestals, with armed cupids; *69 Lower part of a sitting female colossal statue, of the Augustan period, 'artistically the most valuable object in the whole collection (Conze); *51 and 56, statues of Muses, the latter found at Canero, before 1667

II Room (Stanza degli Scarlatti) 169 Hermaphrodite; *148. Rape of Ganymede, freely restored; 158. Gaul sinking from exhaustion 148. Dead Gaul lying on his shield, **144. Gaul, in his last desperate struggle; these three resemble the Dying Gladiator in the Capitol at Rome and similar statues at Naples, and probably belonged to the groups dedicated to the Acropolis of Athens by Attalus, King of Pergamum, about B C 230, after his victory at Sardes in Asia Minor over the invading Gauls; 138. Leda with the swan, 112. Ulysses (?). The chimney-piece dates from the end of the 15th century Fine wooden ceiling

III Room old maps; among them the celebrated *Map of the World by the Camaldulensian monk *Fra Mauro*, 1457 59; six tablets of carved wood and an impression representing the globe by Haji Mehemet of Tunis (1559), captured by the Venetians in the 17th cent.; plans of Venice of 1500 and 1728.

IV. Room (Stanza degli Scudieri), entered by the door on the right: 200. Warrior sacrificing; 180. Front of a Roman sarcophagus, represent-

ing the death of the children of Niobe; *200. Greek votive-relief to Theseus, unfinished, restored in some of the details (joints, flutings, trees); *220. Fragment of a Greek tomb-relief; 222. Two centaurs, standing over a female centaur asleep on the ground (18th cent.); 223 Forgery; 228. Front of a child's sarcophagus, with the story of Cleobis and Biton, restored at the top and bottom; *231 Fragment of an Attic frieze of a naval battle, belonging to the similar relief mentioned at p. 191; *239. Square altar, perhaps of the 3rd cent. B. C, with graceful representations of Satyrs — We return to the III. Room, and beyond it enter the —

V. Room (Stanza d'Udienza), which contains chiefly busts of Roman emperors. The best is 292 Vitellius; other works are 250, 299 Colossal pair of heads, Satyr and Satyra; 298. Apollo; 245. Poor replica of the archaic Diana at Naples. — To gain admission to the last rooms (closed), which contain interesting bronzes, application must be made to the director.

The Upper Floor contains the apartments in which the authorities of the republic once held their meetings, and which are still in a great measure preserved in their ancient splendour. The following description begins by the entrance from the *Scala dei Censori* with the Sala della Bussola (On the upper landing we turn to the left; to the right is the R. Instituto di Scienze.) — Those who ascend by the *Scala d'Oro* (the staircase used on week-days, comp. p. 247) first enter the Atrio Quadrato, from which passing through the door marked 'Sala dei X' they proceed across two rooms with a view of the sea to the Sala della Bussola.

I. Sala della Bussola, once the ante-chamber of the three Inquisitors of the Republic; by the entrance is an opening in the wall, formerly decorated with a lion's head in marble, into the mouth of which *(Bocca di Leone)* documents containing secret information were thrown. This apartment contains two pictures by *Aliense:* on the right, Taking of Brescia, 1426, and on the left, Taking of Bergamo, 1427; chimney-piece by *Sansovino*, opposite, the Doge L. Donato kneeling before the Madonna, by *Marco Vecellio;* on the ceiling, St. Mark surrounded by angels, by *Paolo Veronese.* — In a straight direction we next enter the —

II Sala del Consiglio dei Dieci. On the wall of the entrance, Pope Alexander III and the Doge Ziani, the conqueror of Emp. Fred. Barbarossa, by *Bassano;* opposite, the Peace of Bologna, concluded in 1529 between Pope Clement VII. and Emp Charles V., by *Marco Vecellio;* on the rear wall, Adoration of the Magi, by *Aliense.* The ceiling-paintings are by *Zelotti*, etc., with the exception of (behind) the old man supporting his head with his hand, which is by *P. Veronese.* — We now retrace our steps through the Sala della Bussola and enter (to the right) the —

III. Stanza dei Tre Capi del Consiglio, with a central ceiling-painting (an angel driving away the vices) by *Paolo Veronese;* chimney-piece by *Sansovino;* caryatides by *Pietro da Salò;* on the left, Madonna and Child, two saints and Doge Leon. Loredan, by *Catena* — A passage leads hence to the —

IV. Atrio Quadrato, into which the *Scala d'Oro* leads, with

ceiling-paintings by *Tintoretto*, representing the Doge Priuli receiving the sword of justice. On the walls portraits of senators (the best at the window, below), by *Tintoretto*

V. Sala delle Quattro Porte, restored in 1869; architectonic decorations by *Palladio*, 1575; on the entrance wall, to the right, the *Doge Ant. Grimani kneeling before Religion, by *Titian*, the side-pictures by his pupils, Verona conquered by the Venetians in 1459, by *Giov. Contarini*. Opposite, on the left, the Arrival of Henry III. of France at Venice, by *Andrea Vicentino*; the Doge Cicogna receiving the Persian ambassadors in 1585, by *Carletto Caliari*. Magnificent ceiling. — Through the door on the right we now enter the —

VI. Sala del Senato. Over the throne, Descent from the Cross by *Giacomo Tintoretto*; on the wall near it, to the left, the Doge Franc. Venier before Venice, the Doge Cicogna in presence of the Saviour, Venetia on the Lion against Europa on the Bull (an allusion to the League of Cambray, see p. 237), all three by *Palma Giovane*, the Doge Pietro Loredan imploring the aid of the Virgin, by *Giacomo Tintoretto*. Central ceiling-painting: Venice, Queen of the Adriatic, by *Domenico Tintoretto*.

Beyond this room (to the right of the throne) is the Ante-Chamber to the chapel of the Doges, containing pictures by *J. Tintoretto*, of St. Jerome, St. Andrew, St. Lewis, Gregory the Great and St. Margaret. — Straight in front are three rooms with a natural history collection. — In the Chapel over the altar a Madonna by *Sansovino*. To the left of the altar: *Paris Bordone*, Pietà; *Paolo Veronese*, Forest-landscape with accessories, *Early Netherlands Artist*, Mocking of Christ; **School of Bellini*, Virgin and Child; Copy after *Giorgione*, Christ in Purgatory. — We return through the Sala del Senato and enter to the right the —

Sala del Collegio. Over the door, the Nuptials of St. Catharine (below, the Doge Franc. Donà); to the left of it, Virgin in glory (with the Doge Niccolò da Ponte), Adoration of the Saviour (with the Doge Alvise Mocenigo), all three by *Tintoretto*; over the throne a memorial picture of the Battle of Lepanto, *Christ in glory (below, the Doge Venier, Venetia, St. Mark, St. Justina, etc.), by *Paolo Veronese*; opposite, the Prayer of the Doge Andrea Gritti to the Virgin, by *Tintoretto*. Ceiling-paintings (held to be the finest in the palace), Neptune and Mars, Faith, Venetia on the globe with Justice and Peace, all by *Paolo Veronese*

Anticollegio, left, *Rape of Europa, by *Paolo Veronese*; Jacob's return to Canaan, by *Bassano*, Forge of Vulcan, *Mercury with the Graces, opposite to it Minerva driving back Mars, and *Ariadne and Bacchus, all four by *Tintoretto*. Ceiling-painting, Venetia enthroned, by *Paolo Veronese*, much damaged. The architectonic decoration and the fine chimney-piece are after designs by *Scamozzi*.

The handsome E. side of the Palace of the Doges towards the

canal, which presents a more harmonious appearance than the W. side, and has a basement of facetted stone, is connected with the *Carceri* or *Prigioni Criminali*, constructed in 1512-97 by Giov. da Ponte, by means of the lofty **Bridge of Sighs** *(Ponte dei Sospiri;* Pl. H, 5). The *Piombi*, or prisons under the leaden roof of the Palace, were destroyed in 1797, but have recently again been made accessible together with the *Pozzi*, a row of gloomy dungeons, with a torture-chamber and the place of execution for political criminals (entrance from the first floor).

A good survey of the Bridge of Sighs is obtained from the *Ponte della Paglia*, which connects the Molo with the adjacent **Riva degli Schiavoni** (Pl. H, I, 5), a quay paved with unpolished slabs of marble, and presenting a busy scene. Sailors of all nations, from the vessels which lie in the vicinity, and numerous idlers, are seen lounging here or congregated at the cafés. — The church of S. Maria della Pietà (Pl. I, 5), situated about the centre of the Riva, contains a *Christ in the house of the Pharisee by *Moretto* (in the high-choir, above the principal entrance), and a Coronation of Mary by *Tiepolo* (on the ceiling).

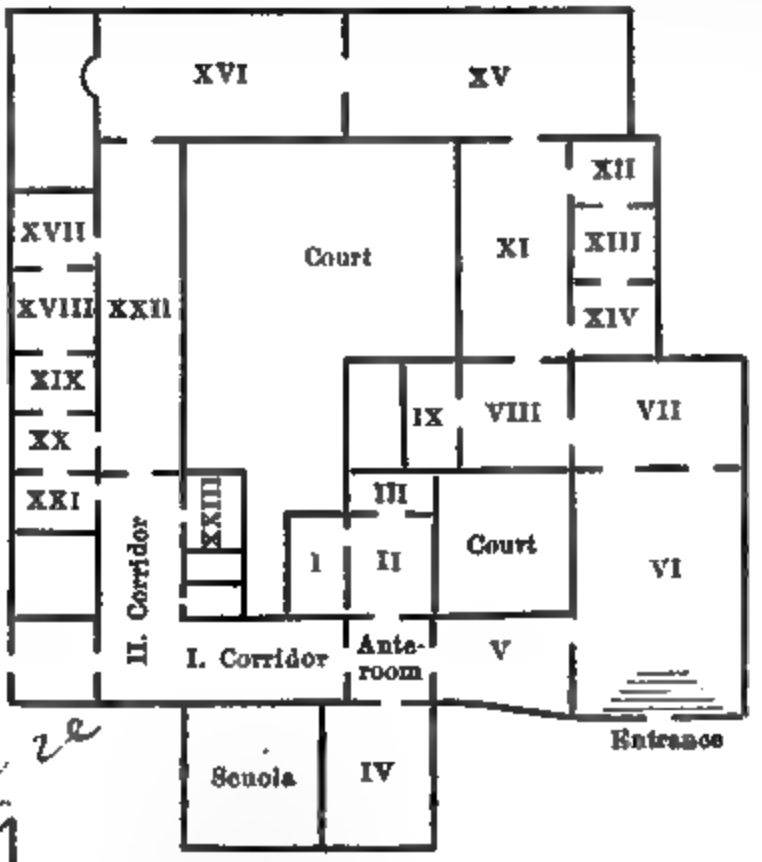
For the adjoining churches of *S. Zaccaria*, *S. Giorgio dei Greci*, and *S. Giovanni in Bragora*, see pp. 269 and 273. The *Arsenal*, p. 273. — The *Giardini Pubblici* (p. 274) lie on the continuation of the bank of the canal, at the S.E. extremity of Venice.

B. The Academy.

The ***Accademia delle Belle Arti* (Pl. E, 6), in the suppressed *Scuola di S. Maria della Carità*, the assembly-hall of this brotherhood, on the Grand Canal, opposite the S. extremity of the iron bridge (steamboat-station, p. 233) and ½ M. from the Piazza of St. Mark, may easily be reached on foot (comp. p. 280). The entrance is to the right, under a figure of Minerva with the lion, on the first floor. (Admission, see p. 236.) Permission to copy is easily obtained at the office. The numbers over the doors apply in each case to the next room. — Catalogue (imperfect) 1 fr.

The gallery contains almost exclusively pictures by Venetian masters. The general public will be most interested in the works of the time of *Bellini* and the following period, as well as in the historical pictures by *Gentile Bellini* and *Carpaccio* in the XV. Room, exhibiting a lifelike picture of ancient Venice, the brilliant colours of which cause us to forget the poverty of the execution and want of inspiration which characterise the individual figures as well as the groups. It is instructive to compare these paintings with the manner in which Florentine artists of the same epoch arranged their groups and described historical events. Attention must be drawn to the numerous pictures of *Giovanni Bellini* (Nos. 38, 94, and others), representing the assemblage of saints surrounding the throne of the Madonna ('sacra conversazione'), to the beauty of the nude figures, and to the powerful and imposing,

though not very saintlike male figures. A picture by *Boccaccino da Cremona* (No. 132), a little-known master of the earlier school, is one of the best of that period. *Giorgione's* Storm at sea (No. 37) is of doubtful authenticity, and moreover much damaged. *Palma Vecchio* is not represented here by his best works. On the other hand *Rocco Marconi's* Descent from the Cross (No. 495) is one of his finest efforts. *Titian's* master-piece, the Assumption of the Virgin (No. 24), requires no comment; the glowing rapture of the apostles, the jubilant delight of the angels, the beaming bliss of



the Madonna, the magnificence of the colouring, cannot fail to strike the eye of every beholder. The gallery comprises what is perhaps the earliest known work of this master, and his last, uncompleted creation: the Visitation, and the Descent from the Cross. The Presentation in the Temple (No. 487) is very attractive owing to the spirited character of the grouping, and the beauty of the individual figures. *Bonifacio's* wealth of colour is displayed in the Adoration of the Magi (No. 57), and in the History of the Rich Man (No. 500). The Miracle of St. Mark (No. 45) by *Tintoretto*, and the Supper in the house of Levi (No. 547) by *Paolo Veronese*, are specially interesting.

The ticket-office is in the hall at the foot of the stair, to the right. The staircase leads into —

Sala VI, the ceiling richly-gilded, in the lunettes portraits of painters of the Venetian school, painted in 1549–55, the light unfavourable (the visitor requires to shade his eyes from the glare of the windows). In the centre, a large round picture by *Paolo Veronese*: St. Nicholas with a worshipping crowd. Opposite the staircase (provisionally placed here):

**24. *Titian*, Assumption. Ancona, painted in 1518–18 for the Frari (p. 276), where it was altar it once adorned.

The present position of the picture is very unfavourable. 'Neither the place nor the light is that for which Titian intended it, and the contrast between the radiance of the sky and the darkness round the tomb is lost on the one hand, whilst awkwardness of outline and foreshortening – unseen in the gloom of a church – are forced unfairly into view. Yet few pictures impress us more even now with the master's power. There is nothing so remarkable in this enchanting picture as the contrast between the apparent simplicity of the results and the science with which these results are brought about. Focal concentration is attained by perspective science applied alike to lines and to atmosphere, at the same time that a deep and studied intention is discoverable in the subtle distribution of radiance and gloom. Something indescribable strikes us in the joyful innocence of the heavenly company whose winged units crowd together singing, playing, wondering and praying – some in light, some in half light, others in gloom, with a spirit of life moving in them that is quite delightful to the mind and the eye. Like the bees about their queen, this swarm of angels rises with the beauteous apparition of the Virgin, whose noble face is transfigured with gladness, whose step is momentarily arrested as she ascends on the clouds, and with upturned face and outstretched arms longs for the heaven out of which the Eternal looks down. To this central point in the picture Titian invites us by all the arts of which he is a master. The apostles we observed are in shade. An awfully inspired unanimity directs their thoughts and eyes from the tomb round which they linger to the circle of clouds beautifully supported in its upward passage by the floating shapes of the angels. The lifelike semblance of nature in these forms and the marvellous power with which their various sensations of fear, devotion, reverent wonder, and rapture are expressed, raise Titian to a rank as high as that held by Raphael and Michaelangelo. *C. & C.*

Next: **306. *Titian*, John the Baptist in the wilderness, painted about 1536 and formerly an altar-piece in S. Maria Maggiore.

'As a solitary figure this Baptist embodies all the principles of movement inculcated in the 16th century. It is a splendid display of muscular strength and elasticity combined with elevation in a frame of most powerful build. *C. & C.*

Wall of the entrance: **45. *Tintoretto*, St. Mark releasing a condemned slave. 47. *Fadorenino*, Marriage of Cana (1592). 49. *Bonifacio*, St. Francis and the Apostle Paul. 50. *Bonifacio*, The adulteress before Christ. 51. *Tintoretto*, Portrait of the Doge Luigi Mocenigo; 52. *Catena*, Scourging of Christ. 53. *Tintoretto*, Madonna and Child, with SS. Joseph, Mark, and Jerome, and the portrait of the doge; 54. *Paolo Veronese*, Virgin in glory, below St. Dominicus, distributing crowns of roses to the pope, emperor and king, doges, cardinals, etc. (1573; difficult to see). **55. *Bonifacio*, Solomon's judgment (1533). **57. *Bonifacio*, Adoration of the Magi. **59. *Palma Vecchio*, Assumption. 60. *Rosso Fiorentino*, Christ, Peter, and John. **61. *Paolo Veronese*, Scourging of St. Christina. 63. *Tintoretto*, Death of Abel.

25. *Tintoretto*, The Fall. *31. *Marco Basaiti*, Call of the Sons of Zebedee, painted in 1510, and marking, along with No. 534 in Room XV. (painted in the same year), the highest level reached by Basaiti, before he adopted the style of Bellini. 32. *Tintoretto*, Madonna and Child, with three senators.

*33. *Titian*, Entombment, his last picture, with which he was engaged at the time of his death, in his 99th year, completed by *Palma Giovane* in 1576, as the inscription records.

'It may be that looking closely at the 'Pieta', our eyes will lose themselves in a chaos of touches; but retiring to the focal distance, they recover themselves and distinguish all that Titian meant to convey. In the group of the Virgin and Christ — a group full of the deepest and truest feeling — there lies a grandeur comparable in one sense with that which strikes us in the 'Pieta' of Michaelangelo.' — *C. & C.*

34. *Bonifacio*, SS. Anthony and Mark; 35. *Titian* (youthful work), Visitation; 36. *Tintoretto*, Resurrection, and three senators; *37. *Giorgione* (completed by *Paris Bordone?*), Storm at sea.

*38. *Giov. Bellini*, Madonna enthroned in a richly-decorated niche, with (l.) St. Francis, Job, St. John, and (r.) SS. Sebastian, Dominique, and Louis, and three angels on the steps of the throne; this is one of the master's finest works.

'Finely thought out is the concentration of light on the Virgin seated with the babe on her knee. . By means essentially his own, Bellini was here creating for the Venetian school something distantly akin to the ecstatic style of Angelico . The 'canon' of Venetian art is truly stated to have been laid down in this picture.' — *C. & C.*

39. *Palma Giovane*, Vision from the Apocalypse (the angel making the sign of the cross on the saint); 40. *Palma Giov.*, The four horsemen of the Apocalypse.

A new room (Sala VII), lighted from above and not yet finished in Jan. 1886, is destined to receive *Titian's* Assunta (No. 24, p. 254), *Gentile Bellini's* Procession in the Piazza of St. Mark (No. 555, p. 258), *Giov. Bellini's* Madonna (No. 38, see above) and other master-pieces of the first rank. — From Sala VI, we proceed by the door in the long wall to the left to —

Sala V, degli Antichi Dipinti. Ancient pictures, the handsome original frames of which should be noticed. 1. *Bart. Vivarini*, Mary and four saints, painted in 1464; 4, 6. (companion pictures), *Marco Basaiti*, St. James and St. Anthony; 5. *Lorenzo Veneziano* and *Franc. Bissolo*, Altar-piece in sections, in the centre the Annunciation, above it God the Father (1358); 8. *Giovanni* and *Antonio da Murano*, Coronation of the Virgin in an assembly of saints, in the centre 'putti' with instruments of torture (1440); 10, 15. *Alvise Vivarini*, St. Matthew, John the Baptist, 9, 14. *Bart. Vivarini*, St. Mary Magdalene, St. Barbara (1490); 17-20. *Alvise Vivarini*, Four saints; *23. *Giovanni d'Alemagna* and *Antonio da Murano*, Madonna enthroned, with four Fathers of the church (1446), interesting also on account of the peculiar architecture. — Ascending the steps, we now enter an ante-chamber containing some sculptures, and turn to the left into —

Sala IV, containing a number of pictures provisionally placed here: **Lorenzo Lotto*, the Florentine bishop Antonius after his beatification in a glory, from the church of S. Giovanni and Paolo; *Rocco Marconi*, Christ between SS. Peter and Andrew, from the same church, *Jacobello del Fiore*, Justitia surrounded by angels; **Carpaccio*, Martyrdom of St. Ursula; *Bart. Vivarini*, St. Augustine (1473), from S. Giovanni and Paolo. — Opposite this room, to the right of the ante-chamber, is —

Sala II, which contains the *Pinacoteca Contarini*, or pictures presented by Count Contarini in 1843. On the left: 186. *Fr. Bissolo*, Madonna and Child; 93. *J. Bassano*, Flight into Egypt; *94. *Giov. Bellini*, Madonna and Child, painted in 1487.

'We know not which to admire most, the noble gravity of the mother, or the pulsation of life in the child. Bellini certainly never so completely combined relief with transparence, or golden tinge of flesh with rich and tasteful harmony of tints.' — *C. & C.*

96. *Marco Marziale*, Supper at Emmaus (1506); *101. *Giov. Bellini*, Madonna; 107. *Sassoferrato*, St. Cecilia; 110. *Andrea Cordegliaghi* (or perhaps *Pordenone*), Madonna with St. Catharine and St. John; 117. *Pierfrancesco Bissolo*, Body of Christ mourned over by angels; 124. *Vinc. Catena* (?), Madonna with John the Baptist and St. Jerome; 125. *Cima da Conegliano*, Madonna with John the Baptist and St. Paul; *132. *Boccaccino da Cremona*, Madonna and saints; 133. *Polidoro Veneziano*, Madonna and Child, with John the Baptist and angel; 151. Market at Impruneta near Florence, a large picture with numerous figures and groups, 164. Pont Neuf at Paris, both after engravings by *Jacques Callot*; 155. *Schiavone*, Circumcision. In the centre, Dædalus and Icarus, executed by *Canova* when 21 years of age.

Sala III. Gabinetto Contarini, containing 66 small pictures: Nos. 229, 230, 231, 241, 242, 243, all by *Pietro Longhi*, are interesting as affording samples of the Venetian costumes and habits of last century. Also 191. *Antonio Badile*, The Samaritan woman at the well; 234-238. *Giov. Bellini*, Allegories; 220. *School of Bellini*, Head of Christ; 206. *Flemish School*, Portrait.

Sala I. contains carved furniture and sculptures by *Brustoloni* (18th cent.).

We return to the small ante-chamber and thence enter the 1st Corridor, which contains numerous architectural drawings and 45. *Gentile Bellini*, S. Lorenzo Giustiniani, a tempera painting on canvas (1465). In the following 2nd Corridor are several interesting bronzes, among which may be mentioned **L. Ghiberti* (?), Assumption. Adjacent to this corridor to the right is —

Sala XXIII, which contains pictures from the Manfrin Gallery (p. 265). 326. *Bonifacio*, Madonna and saints; 255. *Early Flemish School*, Portrait; 264. *Antonello da Messina*, Ecce Homo; 256. *Girolamo da S. Croce*, Holy Family; *273. *Andrea Mantegna*, St. George, the head classically shaped, the workmanship fine and

minute; 263. *Canaletto*, View of the Scuola di S. Marco (p. 271); 337. *Bissolo*, Holy Family.

Sala XXII (long corridor), containing chiefly Dutch pictures. 280, 281. *Hondekoeter*, Hen and chickens, Victorious cock; 275. *Fyt*, Dead fowl (1645); 294. *N. Berchem*, Shepherdesses milking; *321. *Metsu* (ascribed to *Teniers*), Woman sleeping; 359. After *Rubens*, Christ on the cross; 274. *J. Steen*, The forger's family; 271. *Nieulandt*, St. John the Baptist preaching (1653); 315. *Engelbrechtsen*, Crucifixion, with saints and donors; 268. *Early Flemish School* (ascribed to *Holbein*), Portrait; 343. *Brackenburg*, Peasants; *342. *J. Steen*, Grace before meat; 330. *W. van de Velde*, Sea piece; 269. *Isack van Ostade*, Snow landscape; 338. *Michael Miereveld*, Portrait of a general; *295. *Tintoretto*, Portrait of the Venetian procurator A. Cappello; 341. *Ribera*, Martyrdom of St. Bartholomew. — Adjacent to Sala XXII are five small rooms, which we enter by the second door to the left.

Sala XVII: *456. *Cima da Conegliano*, Christ with SS. Thomas and Magnus; 441. *Tintoretto*, Portrait of Marco Grimani; 465. *Titian*, Portrait of Ant. Cappello (1523; comp. No. 295, Sala XXII); 458. *P. Veronese*, Naval battle, with saints in the clouds. Next it: *Garofalo*, Madonna transfigured and four saints (1518); *452 *Cima da Conegliano*, Tobias and the angel between SS. John and Nicholas; 386. *Polidoro Veneziano*, Madonna with SS. John and Catharine and the donors.

Sala XVIII. Pinacoteca Renier (presented in 1850 by the widow of Count Bernard Renier): 416. *Francesco Vecellio* (brother of Titian), Madonna and Child with John the Baptist.

*424. *Giov. Bellini*, Madonna with St. Paul and St. George (painted after 1483).

'Unrivalled for its extreme precision of drawing, its breadth of light and shade, easy cast of drapery, and bright enamel of colour'. — *C. & C.*

429. *Cima*, Entombment; *436. *Giov. Bellini*, Mary, Magdalene, and Catharine: 'the three women are characterised by an extraordinary union of dignity, earnestness, and beauty' *(C. & C.)*.

Sala XIX.: 404. *A. Busati*, St. Marte enthroned, between SS. Andrew and Iranus. — In the passage: *Enamel of the 15th. cent., Adoration of the Child.

Sala XX.: No number, *C. Crivelli*, SS. Jerome and Gregory: 361. *Montagna*, Madonna and saints; 388. *School of Palma Vecchio*, Christ teaching in the temple.

Sala XXI.: No number, *Andrea da Murano*, Four saints, with gilded background.

We return to Sala XXII. and passing through the glass door at its opposite end enter —

Sala XVI. On the right: *519. *P. Veronese*, Madonna and saints; 516. *Bonifacio*, Christ and the Apostles; 513. *Heirs of P. Veronese* (i. e. produced after the death of Veronese in his studio,

which was maintained by his sons), Banquet at the house of Levi; 507 *Tintoretto*, Madonna in clouds, below, SS. Cosmas and Damianus; 505. *Bonifacio*, Christ enthroned, surrounded by saints (1530), 503. *Tintoretto*, Madonna and Child, with four senators; *500 *Bonifacio*, Banquet of Dives; 498. *Tintoretto*, Assumption; *495. *Rocco Marconi*, Descent from the Cross, *494 *L. Bassano*, Raising of Lazarus, *492. *Paris Bordone*, The fisherman presenting the Doge with the ring received from St. Mark, probably the most beautiful ceremonial picture in existence *(Burckhardt)*. — *490. *Pordenone*, The glory of S. Lorenzo Giustiniani, with John the Baptist, St. Francis, St. Augustine, and three other figures.

The composition unites all the peculiar qualities of the master, and we can see that a supreme effort has been made to produce a grand impression. The work, however, cannot be put on a level with the great creations of Titian. — *C. & C.*

488. *Carpaccio*, Circumcision (1510). — *487. *Titian*, Presentation in the Temple.

'It was not to be expected that Titian should go deeper into the period from which he derived his gospel subject than other artists of his time. It was in the nature of Titian to represent a subject like this as a domestic pageant of his own time, and seen in this light it is exceedingly touching and surprisingly beautiful. Mary in a dress of celestial blue ascends the steps of the temple in a halo of radiance. She pauses on the first landing place, and gathers her skirts, to ascend to the second. . . Uniting the majestic lines of a composition perfect in the balance of its masses with an effect unsurpassed in its contrasts of light and shade, the genius of the master has laid the scene in palatial architecture of grand simplicity. The harmony of the colours is so true and ringing and the chords are so subtle, that the eye takes in the scene as if it were one of natural richness, unconscious of the means by which that richness is attained. In this gorgeous yet masculine and robust realism Titian shows his great originality, and claims to be the noblest representative of the Venetian school of colour'. — *C. & C.*

486. *Pordenone*, Madonna of Carmel and saints; 481. *Pudovanino*, Descent of the Holy Ghost; Canova's original model of the group of Hercules and Lichas; 473. *Pietro da Cortona*, Daniel in the lions' den; 524. *Bonifacio*, Massacre of the Innocents.

Sala XV. Entrance wall. 529. *Gentile Bellini*, Miraculous finding of a fragment of the 'True Cross', which had fallen into the canal; *564. *Carpaccio*, Healing of a lunatic, with the old Rialto bridge in the background. On the right: 561. *Alvise Vivarini*, Madonna with saints (1480), 559. *Carpaccio*. Martyrdom of the 10,000 Christians on Mt. Ararat, painted in 1515, *555. *Gentile Bellini*, Procession in the Piazza of St. Mark, painted in 1498 (showing the appearance of the Piazza at that date, differing materially from its present form); 552. *Carpaccio*, St. Anna and St. Joachim between St. Louis and St. Ursula. **547. *Paolo Veronese*, Jesus in the house of Levi (1573), a master-piece of the artist, who has treated the historical incident merely as a pretext for delineating a group of handsome figures in the full and unfettered enjoyment of existence *(Burckhardt)*. 545. *Lazzaro Sebastiani*, Antonio Riccio congratulated by his friends. 543. *Gentile Bellini*, Miraculous cure of

Pietro di Ludovigo through the fragment of the Cross, an interior, originally painted, like the two other large pictures on canvas, Nos. 529 and 555, for the Scuola di S. Giovanni Evang. (1496), where a relic of the Cross was formerly revered, the walls were hung with these pictures in the same way as with tapestry, a circumstance which accounts for many peculiarities in the composition. *534. *Marco Basaiti*, Jesus at Gethsemane (comp. No. 31, p. 255).

**Vittore Carpaccio*, Nine scenes from the legend of St. Ursula, painted in 1490-95 for the Scuola di S. Ursula in Venice.

539. The ambassadors of the pagan king of England bring to King Maurus, father of S. Ursula, the proposals of their master for the hand of his daughter. 540. S. Ursula's vision. 537. The ambassadors depart with the answer that the bride desired the postponement of the marriage for three years, in order to make a pilgrimage to Rome. 543. Return of the ambassadors to England and their report to the king. 542. Double picture representing the departure of the English monarch, who has resolved to share in the pilgrimage, and his meeting with Ursula (on shipboard). 546. Ursula, her companions, and the prince receive the blessing of Pope Cyriacus. 544. Arrival of S. Ursula at Cologne. 554. Martyrdom of the saint and her virgins, who are pierced with arrows (Sala IV). 541. Apotheosis of S. Ursula. The style in which the legend is narrated is almost too simple, but interesting on account of the admirable perspective and faithful rendering of real life. The traveller who has visited Belgium cannot fail to compare this work with the celebrated shrine of S. Ursula at Bruges, painted by Hans Memling about the same time (1480) for the Hospital of St. John there. The execution of the northern artist is tender and graceful, almost like miniature painting, while the extensive canvases of his Venetian contemporary are vigorous, almost coarse in character.

Sala XI. *603. *Paolo Veronese*, Assumption; 597. *Le Brun*, Christ and St. Mary Magdalene; 595. *Padovanino*, Madonna in clouds, *593. *Palma Vecchio*, Peter and saints.

'None of Palma's works was executed with more energy and force than this. In keeping with forcible attitudes and movements are the solid breadth and substance of the impast, the large cast and unusually fine style of the drapery, the massively modelled surfaces, the grand shapes, and clean articulations. — *C. & C.*

586. *Bonifacio*, Temptation of SS. Benedict and Sebastian; 582. *Cima da Conegliano*, Madonna and saints, 575, 599. *Tintoretto*, Senators, 572. *Bonifacio*, Adoration of the Magi; *565. *P. Veronese*, Coronation of the Virgin in paradise. — We next inspect the three small adjoining rooms.

Sala XII. 630. *G. B. Tiepolo*, St. Joseph with the holy Child and four saints. Then a number of modern works.

Sala XIII. Pictures of the 18th cent., most of them mediocre: 656, 661. *Cavieva*, Portraits in chalk, 623. *Zuccarelli*, Rest on the flight into Egypt.

Sala XIV. Modern pictures: 671. *Ant. Zona*, Meeting of Titian and Paolo Veronese.

We now return to Sala XI and from it enter —

Sala VIII., with numerous old drawings, among which those by *Leonardo da Vinci* and the so-called sketch-book of *Raphael* (of

very dubious authenticity) are particularly interesting. Then several reliefs, an urn containing the right hand of Canova, Canova's chisel, etc. — Sala IX., with ceiling-paintings by *Paolo Veronese* (Assumption) and *Tintoretto* (Allegories), is the academic assembly-hall. On the walls are modern pictures of little interest (the 'Collezione Placido-Fabris').

C. Canal Grande.

The ***Canal Grande ('Canalasso')*, the main artery of the traffic of Venice, nearly 2 M. in length, and 33–66 yds. in width, intersects the city from N.W. to S.E., dividing it into two unequal parts, and resembling an inverted *S* in shape. The Canal Grande occupies the same position at Venice as the Corso at Rome, the Toledo at Naples, or the Boulevards at Paris. Hundreds of gondolas and other craft are seen here gliding in every direction, and steam-launches ply up and down. On Sundays, between 7 and 9 p.m., a barge containing a military band traverses the Canal Grande, followed by numerous gondolas. Handsome houses and magnificent palaces rise on the banks, for this is the street of the Nobili, the ancient aristocracy of Venice A trip on the canal is extremely interesting; the distance from the Piazzetta to the station may be traversed in less than $^1/_2$ hr., but $^3/_4$-1 hr. at least should be devoted to it in order to obtain a glimpse at the principal palaces in passing. The gondolier points out the most important edifices. The posts *(pali)* were formerly the distinguishing marks of the palaces of the nobles, and are still so to some extent, being painted with the heraldic colours of their proprietors. The following, beginning from the Piazzetta, are the most striking.

Left.

Dogana di Mare (Pl. G, 6), the principal custom-house, erected by Benoni in 1682; the vane surmounting the large gilded ball on the summit of the tower is a gilded Fortuna. — A little behind, the *Seminario Patriarcale* (p. 282).

S. Maria della Salute (Pl. F, G, 6), see p. 281.

**Pal. Dario-Angaran*, in the style of the Lombardi (15th cent.; now the American Consulate).

Pal. Venier, a grand building, but the ground-floor only completed (now 'Maison Barbier').

Pal. Da Mula, pointed style

Right.

Palazzo Giustiniani, now the Hôtel Europa (Pl. b; G, 6), in the pointed style of the 15th century.

Pal. Emo-Treves (17th cent.); in one of the apartments is a *Group of Hector and Ajax, Canova's last work (fee $^1/_2$-1 fr.).

Pal. Tiepolo-Zucchelli, now Hôtel Britannia (Pl. c; G, 6).

Pal. Contarini, 15th century.

**Pal. Contarini-Fasan*, and —

Pal. Ferro, now the Grand Hôtel, both handsome structures in the pointed style of the 14th century.

Pal. Fini-Wimpffen, now incorporated with the Grand Hôtel.

LEFT.

of the 15th cent. Near it is the Venice and Murano mosaic manufactory.

Pal. Ziehy-Esterhazy.

* *Pal. Manzoni-Angarani*, by Tullio Lombardo (15th cent.), now a store.

RIGHT.

***Pal. Corner della Cà Grande,** erected by *Jac. Sansovino* in 1532, with spacious inner court, now the seat of the prefecture.

Pal. Barbaro, in the pointed style of the 14th century

Pal. Cavalli, in the pointed style of the 15th cent., with fine windows, the property of Baron Franchetti, who has restored it.

Church of *S. Vitale.*

IRON BRIDGE (Pl. E, 6), constructed in 1854, between the *Campo della Carità* (steamboat-station) and *Campo San Vitale.*

Accademia delle Belle Arti, see p. 252.

Pal. Gambara, of the 17th century.

Palazzi Contarini degli Scrigni, one (now Della Rovere's antiquarian magazine), erected by *Scamozzi*, of the 16th, the other of the 15th cent. (the picture-gallery formerly here has been presented to the Academy, see p. 256).

Pal. degli Ambasciatori, 15th century.

***Pal. Rezzonico,** the property of Count Zelenski, a spacious structure of the 17th and 18th cent., erected by *Longhena* and *Massari.*

Two *Pal. Giustiniani*, in the pointed style; now a mosaic factory.

***Pal. Foscari** (called Pal. Giustiniani before the addition of the upper story by the Doge Francesco Foscari), in the pointed style of the 15th cent., a handsome structure, situated at the point where the Canal turns

Pal. Giustinian-Lolin, of the 17th century.

Cà del Duca, a plain house on the extensive foundations of a palace begun for Francesco Sforza, duke of Milan, but left unfinished by order of the Republic.

Pal. Malipiero, Renaissance; now G. Neri's antiquarian magazine.

Campo S. Samuele, with a church of the same name.

Pal. Grassi, of the 18th cent., restored by the late Baron Sina The hall has frescoes by *P. Longhi.*

LEFT.

to the E., containing the Scuola Superiore di Commercio.

Pal. Balbi, a Renaissance structure, erected by *Aless. Vittoria*, a pupil of Sansovino, now Guggenheim's magazine of antiquities (p. 234). This part of the Canal, and especially the two palaces, are a favourite subject with artists.

Pal. Grimani, in the early-Renaissance style.

Pal. Persico.

Pal. Tiepolo, beginning of 16th century.

***Pal. Pisani** *a S. Paolo*, in the pointed style of the 14th century.

Pal Barbarigo della Terrazza

Cà Capello, at the corner of the side-canal Rio di S. Polo, belongs to Sir H. Layard, and contains an interesting collection of pictures (Gent. Bellini, Seb. del Piombo, Savoldo, and others).

Pal. Grimani, erected by one of the Lombardi in the Renaissance style.

Pal. Bernardo is said to be the oldest example of the pointed style in Venice.

***Pal. Papadopoli**, formerly *Tiepŏlo*, in the Renaissance style; recently restored and fitted up in the Venetian style. Adm. only in absence of the owner, on special recommendation (e. g. from the applicant's consul).

Pal. Pisani-Moretta, pointed style.

RIGHT.

Pal. Moro-Lin (Pl. E, 5), 17th cent., erected by Mazzoni.

**Pal. Contarini delle Figure*, in the early-Renaissance style, 1504-64, with shields and trophies suspended from the walls.

Pal Mocenigo, three contiguous palaces, that in the centre occupied by Lord Byron in 1818.

Pal. Garzoni, 15th century.

***Pal. Corner Spinelli**, early-Renaissance, in the style of the Lombardi.

Pal. Cavalli, in the pointed style of the 15th century.

***Pal. Grimani**, a Renaissance edifice, chef d'œuvre of *Michele Sammicheli*, middle of the 16th cent., now the Corte d'Appello.

**Pal. Farsetti* (originally *Dandolo*), in the Byzantine style of the 11th cent., now occupied by the municipal offices *(Municipio)*.

**Pal. Loredan*, coeval with the last, with coloured incrustation, was once the residence of king

Left.

Right.

Peter Lusignan of Cyprus, husband of Catharine Cornaro, whose armorial bearings are seen on different parts of the edifice; now occupied by municipal offices.

Pal. Dandolo, early-Gothic, once the unpretending residence of the celebrated Doge Enrico Dandolo (p. 236; café on the ground-floor).

**Pal. Bembo*, in the pointed style of the 14th century.

Pal. Manin, with façade by *Jac. Sansovino*, 16th cent., was the property of the last Doge Lod. Manin, who on the approach of the French in May, 1797, resigned his office; it is now the *Banca Nazionale*.

The ***Ponte di Rialto** (i.e. 'di rivo alto'; Pl. G, 4), built in 1588-91 by *Antonio da Ponte*, 158 ft. long, 46 ft. wide, consists of a single marble arch of 74 ft. span and 32 ft. in height, resting on 12,000 piles. It is situated midway between the Dogana di Mare and the railway-station, and down to 1854 (p. 261) was the sole connecting link between the E. and W. quarters of Venice. — Description of the quarter near the Ponte Rialto, see p. 274.

Pal. de' Camerlenghi, in the early-Renaissance style, erected by *Guglielmo Bergamasco* (1525), once the residence of the republican chamberlains or officers of finance.

Fondàco de' Tedeschi, formerly a depôt of the wares of German merchants from the 13th cent. onwards. After a fire in 1505 it was re-erected at the cost of the state from a design by *Girolamo Tedesco* and again rented to the Germans. The exterior walls and the turrets (now removed) were decorated with frescoes by *Giorgione* and *Titian*. Of these the only vestiges are a figure on the side facing the canal and a Justice by Titian above the door in the lane. The building is now used as a custom-house *(Dogana)*. The lion over the door is modern.

LEFT.

Erberia, vegetable market (p. 274).

Pescheria (Pl. F, 4), fish-market, with modern cast-iron colonnade.

Pal. Corner della Regina, erected by *Rossi* in 1724, on the site of the house in which Catharine Cornaro, Queen of Cyprus, was born; it is now a 'monte di pietà' or pawn-office.

***Pal. Pesaro,** now *Bevilacqua*, a Renaissance edifice of the 17th cent. by *Longhena* (accessible daily 9–4 o'clock, attendant 1 fr., porter 20 c.), contains a series of sumptuous apartments, and a hall with pictures for sale.

Church of *S. Eustachio ('S. Staè')*, with a florid baroque façade. This is the steamboat station for the Museo Civico (see p. 275).

Pal. Tron, 16th century.

Pal Battagia, erected by Longhena.

***Fondaco de' Turchi,** in the Romanesque style of the 10th cent., once (after 1621) a Turkish depôt, has lately been entirely restored and fitted up for the reception of the *Museo Civico & Correr* (p. 275). Steamboat station.

RIGHT.

Corte del Remer, 13th century.

Cà da Mosto, 12th century.

Pal. Mangilli-Valmarana, built by Visentini.

Pal. Michieli dalle Colonne, 17th century.

Pal. Sagredo, pointed style of the 14th century.

***Cà d'Oro,** the façade of which was originally gilded, the most graceful of the palaces in the pointed style of the 14th cent. (p. 238). Steamboat station.

Pal. Fontana, late-Renaissance.

Pal. Grimani della Vida, 16th cent., in the style of Sanmicheli.

Pal. Erizzo, in the pointed style of the 15th century.

***Pal. Vendramin Calergi,** early-Renaissance style, erected at the beginning of the 16th cent., one of the finest palaces on the Canal Grande, and well worthy of a visit, is the property of the Duca della Grazia. Motto on the exterior, '*non nobis*'. The interior contains some fine old paintings (frieze by *Palma Giovane*, representing the Triumph of Cæsar), and modern works (porter 25 c., attendant 1 fr.; not alway accessible). Richard Wagner, the composer, died in this house in 1883.

Church of *S. Marcuola*, containing an early work by **Titian*: The boy Christ between St. Andrew and St. Catharine. Fair

Church of *S. Geremia*, with *Pal.*

LEFT.

RIGHT.

Labia (see below) behind it. Steamboat station (Pl. D, E, 3).

Pal. Flangini, Renaissance (unfinished, façade terminated by a half-column).

***Gli Scalzi** (Pl. D, 3; steamboat station) is the sumptuous, picturesque church of the order of barefooted monks, immediately to the E. of the railway-station, built in 1649-89, and is perhaps the best specimen of the Venetian ecclesiastical baroque style. The seven chapels and the façade (by *Sardi*) were constructed at the expense of eight different Venetian families. It was greatly damaged by the bombardment of 1849, but was restored in 1860. Behind the high-altar a Madonna, erroneously ascribed to *Bellini* (retouched).

IRON-BRIDGE, completed in 1858 (toll 2 c.).

S. Simeone Piccolo (Pl. D, 3, 4), erected in 1718-38, with a portal resting on columns, is surmounted by a dome in imitation of the Pantheon at Rome. — Adjacent is a house with a painted façade.

Stazione della Strada Ferrata (Rail. Station), see p. 231.

To the left, near the point where the Canal turns to the N.W., is situated the well-kept *Giardino Papadopŏli* (Pl. C, D, 4; permesso to be obtained at the Pal. Papadopoli, p. 262).

In the CANAREGGIO, which diverges from the Canal Grande at S. Geremia, rises, to the left, the **Pal. Labia** (Pl. D, E, 3; admission daily, fee 25-50 c.), of the 17th cent., with *Frescoes by *Tiepolo* (on the first floor, Antony and Cleopatra). — Farther on, also to the left, is the *Pal. Manfrin*, containing a picture-gallery, the best works of which were sold in 1856. It still contains about 200 pictures, all for sale, of doubtful authenticity (admission daily, 10-3; 50 c.).

Opposite, on the right side of the canal, diverges the *Ghetto Vecchio* (Pl. D, E, 2). Following the Canareggio farther, we pass the *Pal. Savornian* on the left, and reach the church of ***S. Giobbe** (Pl. C, 2), an early-Renaissance structure with a fine portal.

The Lazzaretto is embellished with fine stone-carving, particularly in the first chapel on the left, constructed by *Pietro Grimani* (d. 1555), above the first and second altars, and in the choir, which was adorned in 1602 by Doge Moro, who is buried here. Above the fourth altar to the left, SS. Peter, Andrew, and Nicholas, by *Paris Bordone*. The sacristy contains three early Venetian paintings.

Adjoining the church is the entrance to the former *Botanical Garden* (Pl. C, 2, 3), famed for its gigantic cacti, and now a nursery-garden.

D. From the Piazza of St. Mark to the Rialto Bridge and the Northern districts of the town.

The **Merceria** (Pl. C, 5), which enters the Piazza of St. Mark under the clock-tower (p. 245), is the principal business-street of Venice, containing the best shops after those of the Piazza of St. Mark. It leads directly to the Rialto Bridge. In the second short street to the right is —

S. Giuliano ('*San Zulian*', Pl. G, 5), erected by *Sansovino* in 1553. The bronze statue of the founder, Thomas of Ravenna, in a sitting posture, is by the same master.

Interior: 1st Altar to the left: *Sansovino da Cremona*, Madonna and four saints; in the chapel to the left of the high altar is *Girolamo Campagna*: Dying Christ supported by angels, a relief in marble; *Paolo Veronese*, Last Supper. Above the high-altar: *Santo Croce*, Coronation of the Virgin.

Returning to the Merceria, we soon observe the lofty choir of S. Salvatore appearing between the houses. The entrance to the church is in the Campo of the same name.

***S. Salvatore** (Pl. G, 5), by *Giorgio Spavento* and *Tullio Lombardo*, completed in 1534 (façade 1663), surmounted by three flat domes resting on circular vaulting, is one of the finest churches in Venice in this style. It has recently been restored.

Right Aisle. Between the 1st and 2nd altars the monument of Proc. Andrea Dolfino (d. 1602) and his wife; between the 2nd and 3rd, that of the Doge Franc. Venier (d. 1556), an architectural *Monument by *Sansovino*; over the 3rd altar an *Annunciation by *Titian*, executed in his 80th year, in which 'the grandeur attained brings the painter so near to Michelangelo in conception as it was possible for Titian to come' (*C. & C.*). The frame is by *Sansovino*. — Right Transept: On the right the monument of Catharine Cornaro (d. 1510), Queen of Cyprus, who abdicated in 1489 in favour of Venice. Choir: Transfiguration, high altar piece by *Titian*, painted, like the Annunciation, about 1560; the Church Screen, covering with 27 scriptural representations, executed about 1290, is only seen on high festivals. In the Chapel on the left, *Christ at Emmaus, by *Vitt. Carpaccio*. — Left Transept: Monument of three cardinals of the Cornaro family; below, Baptism of Christ by *N. Roccari*. — Left Aisle: At the altar to the right of the organ statues of St. Rochus and St. Sebastian, by *Al. Vittoria*; over the altar to the left, a statue of St. Jerome, by *Tullio Lombardo*. SS. Augustine and Theodore on the sides of the organ are by *Franc. Vecellio*. Lofty architectural monument of the doges Girolamo (d. 1567) and Lorenzo Priuli (d. 1559), with gilded recumbent figures of the brothers.

Then to the right (N.) (the street to the left leads through the busy *Calle dei Fabbri* back to the Piazza of St. Mark) to the Campo S. Bartolommeo, in which a bronze statue, after a model by Dal Zotto, was erected in 1883 to *Carlo Goldoni*, the poet (1707-1793). For the church of *S. Bartolommeo*, otherwise uninteresting, Dürer

painted, on the commission of the German merchants in Venice, his celebrated Madonna and Child with the garlands of roses (now in Prague; comp. p. 6). Near the organ and in front of the aisles are four figures of Saints, above life-size, by *Sebastian del Piombo* (1505). — The street to the E leads past the church of S Lio (Pl. G, H, 4, at the first altar *Titian's* S Jago de Compostella, 1565) to *S. Maria Formosa*, see p 269 The *Ponte Rialto* lies to the W of the Campo S Bartolommeo (p. 263)

We cross the piazza in a straight (N) direction, pass the *Fondaco de' Tedeschi* (p 263) on the left, and reach, on the right —

S. Giovanni Crisostomo (Pl G, 4), erected in the Renaissance style in 1483 by *Tullio Lombardo* and *Sebastiano da Lugano*.

1st Altar on the right, **Giov. Bellini*, Three saints (his last signed work, 1513); at the sides are two saints by *Girol. Santa Croce*, formerly the panels of an organ; two others are in the aisle to the left, in the chapel next the high altar High altar (good light only at midday), **Seb. del Piombo*, St. Chrysostom with SS Augustine, John the Baptist, Liberale, Catharine, Agnes, and Augustine, one of the master's first important works 'there is much of characteristic Sebastian in the ideal sensualism and consciously attractive bearing which distinguish the females on the left foreground' (*C. & C.*). Base of the altar, Entombment, a relief by an unknown master. Altar to the left, Coronation of the Virgin, and the 12 Apostles, reliefs by *Tullio Lombardo*.

At the back of the church is the *Teatro Malibran* (Pl. G, 4); then farther on, beyond the second bridge, the church of —

Santi Apostoli (Pl G, 3), rebuilt in 1672, containing the *Cappella Corner*, which belonged to an earlier church, and was erected by *Guglielmo Bergamasco* in the 16th cent., with two monuments of the Corner family To the right in the choir *Cesare da Conegliano*, Last Supper; left, *Paolo Veronese*, Fall of Manna.

Opposite is the *Scuola dell' Angelo Custode* (Pl. G, 3, 4; German Prot. church), containing a Christ by *Titian*.

To the N.W of the Campo SS Apostoli runs the new Corso Vittorio Emanuele (Pl. F, G, 3), the broadest street in Venice, by which we may proceed past the church of *S. Felice* and the two canals of the same name to the —

***Palazzo Giovanelli** (Pl. F, 3, admission generally by written permission only which must be procured beforehand), of the 15th cent., with sumptuously-furnished (modern) apartments, a handsome ball-room (with family-portraits by *Titian* and *Tintoretto*), and a room with modern pictures; in the boudoir, *Giov Bellini*, Madonna, **Giorgione*, Landscape ('La Famiglia di Giorgione'), the only original in Venice of this master; **Titian*, St. Jerome; **Paris Bordone*, Madonna and saints.

The more remote quarters of the city are most conveniently visited by gondola From the Rio S. Felice a side-canal, the Rio della Misericordia, leads on the left to the church of S. Marciliano (Pl. F, 2), which contains a Tobias and the Angel by *Titian* (above the 1st altar to the left), and *Tintoretto's* last work, a St.

Marcellus (2nd altar to the right). — We now return to the Rio S. Felice, follow it to the N. for a short way, and then turn to the right into a side-canal, the N. bank of which is formed by the Fondamenta Zen. The high altar-piece of the church of S. Caterina here (Pl. 4, P, 4, if shut, entrance through the Lyceum, Convitto Nazionale) is a *Marriage of St. Catharine by *Paolo Veronese*. — Returning once more to the Rio S. Felice, we pass the *Abbadiazza della Misericordia*, and reach the church of —

8. Madonna dell' Orto (Pl. F, 2), also dedicated to *S. Cristoforo Martire*, with a beautiful late-Gothic **Façade* with a statue of St. Christopher by *Bart. Buon*, and a curious tower. The interior, with a flat wooden ceiling supported by ten columns and modern painted decorations, contains many good pictures.

Right, 1st altar: *Cima da Conegliano, St. John the Baptist with St. Peter, Mark, Jerome, and Paul. At the 3rd altar: Sansovino, Madonna. Between the 3rd and 4th Chapels: Monument of the Patrician Hieronymus Cavalli, 17th cent. At the 5th altar: *Daniel van Dyck*, St. Lawrence. Adjoining the 5th altar: **Palma Vecchio*, St. Stephen surrounded by four other saints. Above the entrance of the sacristy: a sculptured head of the Virgin (14th cent.). In the Sacristy: Virgin and Child, half figure, found in a garden (whence the name of the church) and restored by *Giovanni de Sanctis*. Chapel on the Right of the choir: *Giovanni da S. Croce*, SS. Augustine and Jerome, memorial tablet to Tintoretto (d. 1594), who is buried here. — In the Choir: (r.) *Tintoretto*, The Last Judgment; (l.) Adoration of the golden calf, large works by *Tintoretto*. Over the High-Altar an Annunciation by *Palma Giovane*, with surrounding pictures by *Tintoretto*. — Chapel on the Left of the choir: altar-piece, a copy from *Perugino* (p. 205, No. 400). — In the Left Aisle: the Cappella Contarini, containing busts of six members of the celebrated family of that name; among them those of the Cardinal and the Procurator, the two in the middle, on the left and right respectively, by *Alessandro Vittoria*; altar-piece by *Tintoretto*, Miracles of St. Agnes. 2nd chapel on the left: (r.) *Tintoretto*, Presentation in the Temple; (l.) *Palma Giovane*, Crucifixion. 4th Chapel, to the left of the entrance: altar-piece by *Salviati*, Madonna (restored); (l.) *Leo Leoni*, Lamentation over the body of Christ.

We now return along the *Fondamenta Nuove* (Pl. G, 3, 1; view of Murano, the cemetery island, and Torcello) to the church of the —

9. Gesuiti (Pl. G, 3), erected in 1715-30 in the baroque style, entirely lined in the interior with marble inlaid with verde antico, and sumptuously decorated like all the churches of this order.

At the High Altar are ten spiral columns of verde antico; in the centre a globe with God the Father and the Son. The marble mosaic pavement in front of the altar resembles a carpet. The chapel to the right of the high altar contains the monument and statue of Orsato Farsetti (d. 1686); in the chapel on the left is the **Monument of the Doge Pasquale Cicogna* (d. 1595), by *G. Campagna*. Then to the Left Transept, the Assumption, an altar-piece by *Tintoretto*. In the 1st chapel on the left of the principal door is the **Martyrdom of St. Lawrence*, one of the finest of the altar-pieces by *Titian*, who 'never made a nearer approach to the grand art of the Florentines than when he painted this piece, in which he applied the principle of dramatic execution peculiar to Michelangelo.' Unfortunately it is much darkened by age (open best 11-12 a.m.). In the Sacristy, above the door: Circumcision of Christ by *Tintoretto*.

We may return from this point past *S. Giovanni e Paolo* to the *Rion degli Schiavoni*, cp. pp. 270-279.

E. From the Piazza of St. Mark to S. Giovanni e Paolo, and thence to the Riva degli Schiavoni. Eastern districts of the town.

Skirting the N. side of the church of St. Mark, proceeding to the E. of the small piazza in which rises the monument of Manin (p. 244), and passing the *Pal. Patriarcale* on the right, we observe opposite us the *Pal. Trevisani* (Pl. H, 5), or *Dianea Capello*, built in the style of the Lombardi about 1500. We cross the bridge (fine view of the back of the Palace of the Doges and of the Bridge of Sighs), and traverse two small piazzas to the Campo and the church of —

***S. Zaccaria** (Pl. H, 5), erected by *Martino Lombardo* in 1457-1515 in the Gothic and Renaissance style, supported by six Corinthian columns, and possessing a remarkable and somewhat later façade. The recess of the high-altar is in the Gothic style. Over the entrance the statue of St. Zacharias by *Alessandro Vittoria*.

The walls of the Nave are covered with large pictures, all of them, except those over the altars, representing memorable events in the history of the church. To the left of the entrance, over the benitier, a statuette of John the Baptist by *Al. Vittoria*. The third arcade on the right leads to the Coro delle Monache (choir of the nuns). On the wall to the right: *Madonna enthroned and four saints, by *Giov. Bellini*. — This altar-piece, painted in 1505, shows, even more than the Baptism of Christ in S. Corona at Vicenza (p. 219), the growing mastery of Giovanni, and 'takes us with a spring into the midst of the Venetian moderns. There is no other example up to this time of great monumental art in this school, none in which composition, expression, movement, effect, and colour are so richly combined with freedom of hand.' — *C. & C.* — Over the door, Nativity of John the Baptist, by *Tintoretto*. In the Cappella di S. Tarasio (to the right of the high-altar) three gilded *Altars in carved wood, of 1443-44, with old Venetian pictures. At the high altar is a Madonna and saints, with painting and carving of 1444; the altars to the right and left are similarly adorned. — Third altar in the ambulatory, Circumcision, *School of Giovanni Bellini*. In the left aisle, the tombstone of *Alessandro Vittoria* (d. 1608), with a bust by the master himself, 'qui ceram vivos, durat e marmore vultus'. — 2nd altar (l.), *Enthroned Madonna and saints, *School of Palma Vecchio*.

We now retrace our steps, and proceed from the first Campo direct to the bridge of the Rio della Paglia to the left (N.), traverse the Calle della Chiesa, cross the *Ponte Storto*, follow the Ruga Giuffa to the left (on the right is the Gothic *Arco Bon*, with rich ornamentation), and thus reach the considerable Campo S. Maria Formosa, in which is situated —

S. Maria Formosa (Pl. H, 4), of early origin, but several times remodelled, a cruciform church covered with a dome, and with smaller domes over the sections of the aisles.

Interior. 1st Altar on the right: **Palma Vecchio, St. Barbara and four saints, with a Pietà and four lateral pictures. Bibra, in the 'Neff und grandiosf form of Palma's art. St. Barbara's shape is grandiose and queenly.' The glitter of her golden hair, the diadem and vestments, the full neck and throat, are all regal; and the whole impersonation accords of the Giorgionesque and reveals the 16th century. It is the very counterpart of the fine chiselled and voluptuous fair one who sits so gorgeously in her red dress and auburn locks amongst the three graces of the Dresden Museum (*C. & C.*). — 2nd Altar: *Bart. Vivarini*, Mary, Anna, and St. Joachim; 3rd Altar: *Palma Giovane*, Descent from the Cross. S. Transept:

L. Bassano, Last Supper. Choir: modern frescoes by *Paolini* (1864). — A chapel, to which a staircase ascends (shown by the sacristan), contains (l.) a Madonna and Child by *Bassaferrato* and another by *Pietro da Messina* (a signed work of this rare master).

The *Palazzo Malipiero* in the Campo S. Maria Formosa dates from the beginning of the 16th century. To the N., we observe beyond the bridge the picturesque *Porta del Paradiso*. — To the E. of S. Maria Formosa, across the Ponte Ruga Giuffa, are the *Pal. Querini* (p. 234) and the *Palazzo Grimani*, erected in the 16th cent. under the influence of *Pietro Lombardo*. Little now remains of the once famous collection of antiquities in this palace; in the court, there is an unimportant statue of Augustus, only partially antique.

We leave the Campo S. Maria Formosa by the *Calle Lunga*, and cross the Rio S. Giovanni in Laterano to —

***S. Giovanni e Paolo** (*'S Zanipòlo'*, Pl. G, 4), begun under *Niccolò Pisano's* influence in 1240, and completed in 1430, a very spacious and magnificent Italian-Gothic edifice, supported by ten columns, and covered with a dome. This church, next to St. Mark's the most imposing at Venice, contains the burial-vaults of the doges, whose funeral service was always performed here, and may to some extent be called the Westminster Abbey of Venice.

Right Aisle. In front (to the right of the principal entrance): *Mausoleum of the victorious Doge Pietro Mocenigo (d. 1476), with fifteen statues by the *Lombardi*; the sarcophagus is 'ex hostium manubiis' (from the spoils of his enemies). Between the 1st and 2nd altar, on the right, *Bassano*, Madonna and saints; obelisk to the memory of the painter Melchi. Lanza (d. 1674); monument of Marc Antonio Bragadino (d. 1571), who long defended Famagosta in Cyprus against the Turks, and after its surrender was barbarously flayed alive, as the picture above indicates; *Altar-piece in six sections by *Bellini*, or *Carpaccio*; monument of the Senator Alb. Michiel (d. 1500). In the gorgeously decorated chapel: altar-piece, Descent from the Cross, by *Pietro Lebert*. In the adjoining Oratory above the door, Coronation of the Virgin, with numerous saints, by *Cima da Conegliano*; six pictures with three saints in each, by *Bonifacio*, in the corners, St. Laurence, and St. Dominicus, by *B. Vivarini*. Over the doors of the sacristy the *Mausoleum of Bertucci, Silvestro, and Elisabetta Valier with their statues, a rich architectural 'baroque' monument in marble of the 18th cent. by various sculptors, embellished with numerous statues and reliefs. In the chapel below the monument, (l.) St. Hyacinth crossing a river dry-shod, by *L. Bassano*. The second door is an egress. The following chapel contains five reliefs in bronze and wood, scenes from the life of St. Dominicus, 1720.

[The Right Transept is at present closed for restoration; and the pictures have been temporarily removed to the Academy (p. 266). Among them are St. Augustine, an oil-painting by *Bart. Vivarini* (1473); tomb of General Niccolò Orsini (d. 1509) with equestrian statue; *Apotheosis of St. Antoninus, Bishop of Florence, an altar-piece by *Lorenzo Lotto*; stained glass designed by *Vivarini* (1473, restored in 1814); altar-piece, Christ, St. Andrew and Peter, by *Rocco Marconi*.] — The chapels on the right and left of the choir, recently restored, contain nothing noteworthy except a monument of 1347.

Choir. Tombs of the Doges, (r.) *Michele Morosini (d. 1382), in the Gothic style, with a mosaic in the lunette, and *Leonardo Loredan (d. 1521) by *Danese Cataneo*, (l.) *Andrea Vendramin (d. 1478, by *Alessandro Leopardo*, perhaps the finest monument in Venice), and *Marco Corner

(d. 1355), Gothic. The magnificent high altar dates from 1619. In the Choir: 1st chapel to the right, tomb of the English Baron Windsor (d. 1574). 2nd chapel to the right, Renaissance altar with a statue of Mary Magdalene by *G. Bergamasco*; in the last chapel, tomb of L. Cavalli (d. 1384).

Left Transept: Above, by the entrance to the Chapel of the Rosary, a Group in marble by *Antonio Bonfine*, of the 15th cent., St. Helena presenting General Vittore Capello with the marshal's baton; over the door the monument of the Doge Antonio Venier (d. 1400), and of his wife. — The adjacent (on the left) *Cappella del Rosario*, founded in 1571 to commemorate the victory of Lepanto, was destroyed by fire in Aug. 1867, but is to be rebuilt. Of its former valuable contents nothing remains but the blackened and mutilated fragments of admirable reliefs in marble, representing scenes from the life of the Saviour and the Virgin, executed by *Bonazza*, *Torretti*, and other masters from 1600 to 1732. At the time of the conflagration the celebrated picture by Titian, representing St. Petrus Martyr attacked and murdered in a wood, and a Madonna by *Bellini* had unfortunately been deposited in the chapel during the execution of repairs in the church, and also became a prey to the flames. — Farther on in the church, Monument of the wife and daughter of the Doge Antonio Venier, 1411, monument, with equestrian statue, of Leonardo da Prato (d. 1511).

Left Aisle: On the right and left of the door of the *Sacristy* admirable wood carving by *Brustolone* (18th cent.). Over the door busts of Titian and the two Palmas, by *Jac. Albertelli* (17th century). In the Sacristy: Christ bearing the Cross, by *L. Tiepolo* (1414, restored). Then: Mausoleum of the Doge Pasquale Malipiero (d. 1462), tombstone of the senator Bonzio (d. 1503); under it statues of St. Thomas by *Antonio Lombardo* and St. Peter the martyr by *Paolo da Milano*; in the niches (r.) the recumbent effigy of the Doge Michael Steno (d. 1413) formerly painted, (l.) that of Aloise Trevisan (d. 1528 aged 23), monument with equestrian statue of General Pompeo Giustiniani (d. 1616) by *F. Terzi*. "Monument of the Doge Tommaso Mocenigo (d. 1423) (Gothic), monument of the Doge Niccolò Marcello (d. 1474) by *Pietro Lombardo*. 2nd altar left of the principal entrance, early copy of Titian's martyrdom of St. Peter (see above), presented by King Victor Emanuel to replace the picture which was destroyed; monument, with equestrian statue, of Orazio Baglioni (d. 1617), over the last altar a statue of St. Jerome by *Alessandro Vittoria*; adjoining it, the monument of the Marquis de Chastelet (d. 1825) who distinguished himself in the Tyrolese war in 1809. At the entrance wall: Mausoleum of the Doge Giov. Mocenigo (d. 1485) by *Pietro Lombardo*. Over the Principal Entrance: the immense mausoleum of the Doge Aloise I. Mocenigo, his wife, and the Doge Giov. Bembo (d. 1618). This whole side, which is very handsomely arranged, belongs to the Mocenigo family, and was constructed by *Tullio Lombardo*.

Adjoining S. Giovanni e Paolo is the rich façade (of 1485) of the "**Scuola di S. Marco** (Pl. G, 4), erected by the *Lombardi*, with singular reliefs in perspective, two lions, and the achievements of St. Mark. The building has been used as a hospital (*Ospedale Civile*) since 1815, and contains 50 rooms, for 600 patients. The large sick-room has a magnificent ceiling. Connected with it is the old chapel of S. Maria della Pace, which once contained Marino Faliero's tomb (p. 248). To the S., on a lofty and elegant pedestal of marble, rises the equestrian "**Statue of Bart. Colleoni** (d. 1475, buried at Bergamo, p. 181), general of the Republic, modelled by Leonardo da Vinci's teacher *Andr. Verrocchio* (his last work) and cast in bronze by *Alessandro Leopardo*. The handsome base is also by Leopardo (1496).

We now proceed through the *Rio di Marina* to the church of —

*S. Maria dei Miracoli (Pl. G, H, 4), which for some years has been undergoing restoration, and is sometimes inaccessible (ring). It is a small, early-Renaissance structure without aisles, erected in 1480 under the influence of *Pietro Lombardo*, and entirely covered on the façade, on the side next the canal, and in the interior, with valuable marble. The quadrangular choir with a dome, twelve steps higher than the nave, is peculiar (below it is the sacristy). On the right and left are amboes, or lecterns where the epistles and gospels are read, as in the ancient Christian churches. The *Decorations are by *Pietro Lombardo*. The coffered barrel-vaulting is sumptuously painted and gilded.

We now follow the narrow street to the E., past S. Giovanni e Paolo and the baroque *Ospedaletto Church* (Pl. H, 4), and after crossing the *Rio di S. Giustiniano* proceed a few paces to the right, and enter the side street on the left, which brings us to —

S. Francesco della Vigna (Pl. I, 4), the interior of which was constructed in 1534 by *Sansovino*, the façade by *Andr. Palladio* in 1568–72, with bronze statues by *Tiziano Aspetti*.

At the entrance two holy water vessels with St. John the Baptist and St. Francis, statuettes in bronze by *Vittoria*. 1st Chapel on the right, Last Supper, by *Franc. Santacroce*. 3rd chapel, incrusted with coloured marble, with the monuments of the doges Francesco and Alvise Contarini (d. 1624, and 1684). Right Transept, Enthroned Madonna, by *Fra Antonio da Negroponte* (about 1400). To the left of the choir is the *Cappella Giustiniani, the altar entirely covered with excellent reliefs in marble, by an unknown artist of the 15th cent. Last Judgment below, above (as an altar-piece), St. Jerome and four saints, over them Madonna and angels; at the sides of the chapel twelve prophets and the four Evangelists, higher up, the history of Jesus in eighteen sections, below, on the altar, the history of St. Jerome in three sections. In the Choir, on the left, monument of the Doge A. Gritti (d. 1538). — In the chapel of the cloisters adjacent to the N. Madonna and four saints, by *Giov. Bellini* (1507). — Over the pulpit, God the Father and Christ, by *Girolamo Santacroce*, retouched. To the left 2nd chapel, Altar with statues of SS. Rochus, Antonius Abbas, and Sebastian by *Al. Vittoria*. 3rd chapel, fitted up with white marble, containing busts of the Patriarch and the Doge Sagredo, erected in 1743; over the altar the statue of S. Gherardo; 5th chapel (at the principal door), a Madonna and four saints, by *Paolo Veronese*.

A little to the S. in the Rio della Pietà is the church of **S. Lorenzo** (on the right), containing a fine iron screen and two good statues of SS. Lawrence and Sebastian by *Girol. Campagna* (at the high-altar). On the left is the church of **S. Giorgio degli Schiavoni** (Pl. I, 5), with a good Renaissance façade of 1551, a low wooden ceiling, and pictures by *Carpaccio*: on the right, three scenes from the life of St. Jerome, on the left, three from the life of St. George, altar-piece, St. Tryphon and St. Matthew; above the high-altar, a Madonna by *Vinc. Catena*, the ceiling of the oratory beautifully painted by *Palma Vecchio*. — Farther S. we next come to the church of *S. Antonino*, where we cross the bridge to the right to —

S. Giorgio dei Greci (Pl. I, 5), erected in 1561 by *Jac. Sansovino*, with an elegant campanile and an iconostasis adorned with gorgeous Byzantine paintings upon a gilded background. The head of Christ in the dome is said to have been designed by Titian. — Returning to S. Antonino, and again pursuing a S. direction, we soon reach —

S. Giovanni in Bragora (Pl. I, 4), a church of early origin, but entirely restored at the beginning of the 18th cent.

1er Chapel on the right: *Alvise Vivarini* (according to Mr. Crowe; usually attributed to Giov. Bellini), Madonna and Child; farther on, on the wall of the church, *Basaiti* (or Ant. Vivarini), St. Andrew, and SS. Jerome and Martin, the latter on horseback; **Paris Bordone*, Last Supper. — On the pillar before the chapel of the choir: **Cima da Conegliano*, Constantine and St. Helena by the side of the Cross, 1502. At the back of the high-altar: **Cima da Conegliano*, Baptism of Christ, 1494. On the pillar to the left: *L. Vivarini*, Resurrection; on the wall to the left, *Bart. Vivarini*, Madonna with St. Andrew and John the Baptist; under it, *Cima da Conegliano*, Legendary scenes and saints, originally a predella of the above-named picture.

A little S. of S. Giovanni in Bragora is the *Rio degli Schiavoni* (p. 252). — We may now proceed towards the E., past *S. Martino* (erected by Sansovino in 1540, foot with four kneeling angels by Tullio Lombardo, 1484, above the main entrance, Last Supper by Girolamo da Santacroce, 1549) to the —

***Arsenal** (Pl. K, L, 5; admission daily, 9-3, except on Sundays and festivals, on presenting a visiting-card; gratuities are officially forbidden), which at the zenith of the Republic employed 16,000 workmen, but in the 18th cent. 2000 only. The decline of Venice is nowhere so apparent as here. At the outer entrance (handsome gateway of 1460) are four antique lions, brought here in 1687 from the Piræus; the body of the large one on the left, is covered with inscriptions no longer legible.

Museum (entrance by crossing the court to the left, one flight up). *First Floor*: Interesting collection of models of ships of all periods, including a model and the scanty remains and fine views of the Bucintoro, a vessel destroyed by the French, from which the Doge was wont annually on Ascension Day to throw the ring (p. 268) into the Adriatic, which he thus symbolically wedded; model of the system of piles on which the city is to a great extent built. — *Second Floor*: Fine collection of weapons; by the entrance, statue of Vittorio Pisano (1350), monument to Admiral Angelo Emo (d. 1792), by Canova; several trophies of historical interest, banners from the battle of Lepanto, armour of former doges, of the Condottiere Gattamelata, and of Henry IV. of France; revolvers and breech-loaders of a primitive description of the 16th cent.; a finely executed culverin of steel, adorned with reliefs; instruments of torture; iron helmet found near Aquileia; bust of Napoleon of 1805 (Explanatory inscriptions on each object).

Beyond the bridge, near the Direzione Generale, stands the Monument of *Count von der Schulenburg*, marshal in the Venetian service (d. 1747), who directed the famous defence of Corfu against the Turks in 1716.

We next proceed S. along the *Rio dell' Arsenale* to the church of *S. Biagio* (Pl. K, 6), in which is the monument of Admiral Angelo Emo, by Canova's teacher Ferrari-Toretti. A monument by Benvenuti, erected in front of the church in 1855, commemorates the inundation of March 1803.

The Via Garibaldi leads us hence to the **Giardini Pubblici** (Pl. L, M, 7), a generally deserted public park, laid out by Napoleon in 1807 on space obtained by the demolition of several monasteries. At the S. end is a small hill with a café. Fine view of the city and lagoon — Steam-launches see p. 233.

The adjacent church of S. Giuseppe di Castello (Pl. M, 6), accessible only from the N. side of the Rio Guiseppe across the bridge, contains ceiling-paintings in which the perspective is very effectively treated; at the 1st altar on the right, the Archangel Michael and Senator Michiel Buono, by *Tintoretto;* behind the high altar, Adoration of the shepherds, by *Paolo Veronese;* to the left, bust of Hieronymus Grimani by *A. Vittoria* (1570); monument of Doge Marino Grimani and his wife, by *Scamozzi.*

S. Pietro di Castello (Pl. M, 5), a domed church on the island of *S. Pietro*, separated from the town by the broad canal of the same name, is an ancient foundation, which down to 1807 was the cathedral of the Patriarch of Venice. The façade was constructed by *Smeraldi* in 1596; the interior was restored in 1621. Handsome campanile (1474).

The Interior contains few objects of interest. Above the side-entrance on the right is a monument of the 14th century. Between the 2nd and 3rd altar on the right is a marble throne from Antioch, with Saracenic ornamentation and verses from the Koran in Cufic characters. The high-altar, designed by *Longhena*, enshrines the bones of S. Lorenzo Giustiniani. A statue of the saint (15th cent.) occupies a niche behind. In the chapel of the left transept are two high reliefs in marble, executed by *Mich. Ungaro* in the 17th cent., representing the consecration by Pope Paul V. of the Patriarch Franc. Vendramin as cardinal and an allegory of death.

Napoleon converted the adjoining Patriarchal Palace into barracks, and transferred the patriarchate to St. Mark's (p. 242).

F. Districts of the town to the West of the Canal Grande.

The *Ponte Rialto* (Pl. G, 4; pp. 263 and 267) is a good starting-point for a visit to the parts of the town lying W. of the grand canal. Immediately beyond the bridge are the *Fabbriche Vecchie*, erected in 1520 by *Scarpagnino*, and the *Fabbriche Nuove*, erected in 1555 by *Sansovino*, as offices and warehouses for the republic. On the right is the *Palazzo de' Camerlenghi* (p. 263). Farther on, also on the right, is *S. Giacomo di Rialto*, the oldest church in Venice (now closed as dangerous), a basilica said to have been built about 520. — In the *Fruit and Vegetable Market* here (*Erberia;* Pl. G, 4), excellent fruit may generally be bought very cheaply in the morning. On the farther side of the market is a short column of Egyptian granite, to which a flight of steps ascends, borne by a kneeling figure, '*Il Gobbo di Rialto*'. From this column the laws of the Republic were anciently promulgated.

Not far from the market, at the entrance to the *Ruga Vecchia*

(p. 276) is situated **S. Giovanni Elemosinario** (Pl. F, 4), built by *Scarpagnino* in 1527. This church should be visited in bright, clear weather. Entrance by the gateway adjoining the campanile.

Bay on the right, altar-piece by *Pordenone*, SS. Sebastian, Rochus, and Catharine. *High altar-piece by *Titian*, S. Giovanni Elemosinario. — 'St. John the almsgiver, bishop and patriarch of Alexandria, is not a saint of note. His type is not one that painters know and respect as traditionally preserved in the annals of the pictorial craft. A bishop giving alms might be the subject of a tame composition. None but a man of genius could give interest and force to such a theme; but Titian was a genius and it is surprising with what power he conceives and carries out his idea. . . The forms are natural, but of good scantling, moving boldly, yet appropriately, foreshortened with daring yet without strain, the nude correct, the modelling masterly. . . . His colouring is gorgeous, his command of line surprising, his touch unsurpassable' (*C. & C.*). — To the left, *Marco Vecellio*, Doge Grimani giving alms; to the right, *L. Corona*, The blessing of the manna.

Passing the entrance of the Ruga Vecchia, and continuing our way from the Rialto Bridge directly to the N. W., we arrive at the Campo and Church of **S. Cassiano** (Pl. F, 4), beyond a canal. This church, built in 1611, contains two fine pictures: at the 1st altar on the right, *John the Baptist and four saints, by *Palma Vecchio*; at the 3rd altar on the same side, Visitation of the Virgin, by *Leandro Bassano*.

We next cross the Rio S. Cassiano on the W., take the second side-street to the left (Calle della Regina), and turning once more to the right reach the church of —

S. Maria Mater Domini (Pl. F, 4), founded in 1510. The façade with its fine marble sculptures is by *Jac. Sansovino* (1540). Over the 2nd altar to the right: *Vinc. Catena*, Martyrdom of St. Christina (1520, youthful work); in the right transept, Invention of the Cross, by *J. Tintoretto*, opposite, Last Supper, by *Bonifacio*; beneath, a Byzantine relief of the Madonna. — Not far from here on the Grand Canal is the *Palazzo Pesaro* (p. 264).

Continuing our course in a N.W. direction, and turning into a side street on the right, after crossing three canals, we reach the entrance of the —

***Museo Civico**, with which is united the *Correr Collection*, and which is arranged in the former *Fondaco dei Turchi* (Pl. E, 3; p. 264). Admission daily, 9–3, 1 fr., Sun. free; Catalogue (deficient), 1 fr. (Steamboat station see p. 264).

In the court and beside the staircase walls is a series of Gothic and early-Renaissance SCULPTURES; *Relief of two boys with a Greek inscription ('From death to life', on the staircase, 2nd story), and a number of ornamental fountain-spouts. — To the right is a room with an ethnographical collection from Central Africa (*Raccolta Miani*). At the back is a colossal statue of Agrippa (at the back), supposed to have been brought from the Pantheon, formerly in the Pal. Grimani.

On the FIRST FLOOR is the LIBRARY, open daily, 10–3.

The SECOND FLOOR contains the **Art Collections**. — Room I. Woodcuts, engravings, and drawings. In Frame 3, large bird's-eye view of Venice, printed from a wooden block carved by *Ewan Andres* (1500), probably after a drawing by *Jacopo dei Barbari*; in Frame 6, the original block of which the last is an impression. On the wall are drawings (Zt. *School of Mantegna*,

Battle-scenes). — Room II. Reminiscences of Canova, including his portrait painted by himself. — Room III. Curiosities and relics of modern Venetian history. — Room IV. Ancient and mediæval bronzes and artistic technical works. Pictures of the 14th and 15th cent. on the wall. Fine *Bronze bust in the corner (No. 22). — Room V. Weapons and banners, including some finely ornamented halberds and a Turkish standard. — Room VI. Carvings in ivory and wood. On the walls paintings of the Northern Schools: 15, 16. *Crastiente*, Peasants brawling; 34. *Bavarian School*, Bearing of the Cross; 66. *Pieter Brueghel the Younger*, Adoration of the Magi, snowy landscape; 84, 85. *Cuttler*, Gipsies. — Room VII. The cabinets contain autographs, diplomas, and miniatures. On the walls: *23. *Giov. Bellini*, Transfiguration (a youthful work, here assigned to Mantegna); 22. *School of Perugino*, Virgin and Child with an angel; 21. *Marco Palmezzano*, Bearing of the Crosses; *18. *Cosimo Tura*, Pietà. — Room VIII. Majolica and terracotta. At the bottom of the cabinets, *Nos. 61-70, a series of plates from the manufactory of Castel Durante (not Faenza as stated in the catalogue), painted with scenes from Ovid's Metamorphoses (blue on a white ground). Pictures: *Gr. Santa Croce*, 16. Holy Family; 20. Madonna and Child with two saints. — Room IX. In the centre the flag of the Bucintoro (beginning of the 18th cent., comp. p. 273). On the walls, paintings: *Giov. Bellini*, *27. Pietà (with a forged monogram of Dürer); *46. Crucifixion with the Virgin and St. John (ascribed to Mantegna). In the centre: *Toilette equipage of the 17th cent., made of agate and silver-gilt, with the arms of the Pisani Grimani family. — Room X. Artistic products of the industrial arts. Pictures: *11. *Carpaccio*, Two courtesans; 5. Portrait of Goldoni; 31. *P. Longhi*, The artist painting the portrait of a masked lady, at the window; an early renaissance marble bust, inscribed 'Carolus Zenus'. — Room XI. Medals. Among the paintings No. 84 is wrongly described as a portrait of Cesare Borgia and attributed to *Leonardo da Vinci*. 98. *Gentile Bellini* (?), Portrait of Doge Francesco Foscari; 99. *Giov. Bellini* (?), Portrait of Doge Giov. Mocenigo. — Room XII. Glass, porcelain, and enamels.

S.W. of the Fondaco dei Turchi and Museo Civico is the church of **S. Giacomo dell' Orio** (Pl. E, 4), one of the quaintest churches in Venice, rebuilt in the 13th and 16th cent., with a timber-roof.

On the entrance-wall, to the right, *Giov. Buonconsiglio*, St. Sebastian and two other saints. The right aisle contains a vestibule adorned with a column of *verde antico*, and a picture by *Franc. Bassano*, John the Baptist, under a richly-decorated vaulted roof. In the chapel farther to the left: *Lorenzo Lotto*, Madonna with saints; opposite, a pulpit in the form of a drinking-glass.

S. Simeone Piccolo, *Gli Scalzi*, and the station, see p. 205.

The direct route from the Rialto bridge to the **Frari** leads past *S. Giovanni Elemosinario* (p. 274) through the Ruga Vecchia (Pl. F, 4), and crosses the Campo *S. Aponal* or *Apollinare*. Near the church of the same name is the *Pal. Albrizzi* (fine stucco embellishments in the interior, by Al. Vittoria) and beyond is the Campo S. Polo (Pl. E, F, 4; in the neighbouring Rio di S. Polo is the *Pal. Corner-Mocenigo*, with a good façade by Sammicheli). Passing between the church of *S. Polo* and its ancient campanile of the 14th cent., we cross the Rio S. Polo and take the second side-street to the right, and then the fourth to the left, leading to the former church of the Franciscans, or the —

**Frari (*S. Maria Gloriosa dei Frari*, Pl. E, 5; steamboat station S. Tomà, see p. 233), a cruciform church, one of the largest and most beautiful at Venice, in the Gothic style with the peculiar

Italian modifications (twelve circular buttresses), erected about the middle of the 13th cent., and completed before 1339 by Nicolò Pisano. It contains numerous monuments, sculptures, and pictures, and like S. Giovanni e Paolo (p. 270) is the last resting-place of many eminent men. The rounded terminations of the façade are much later than the church itself.

Right Aisle. Adjoining the 1st altar on the right which is designed in the baroque style by *B. Longhena*, the *Monument of Titian (d. 1576), erected by Emp. Ferd. I., completed by *Luigi* and *Pietro Zandomeneghi* in 1852. In the centre, above the dedication, Titiano Ferdinando I. 1852, between four columns, Titian sitting by an angel and surveying the statue of Sansovino; on the entablat. are figures representing Sculpture, Architecture, Painting, and Wood-carving. On the wall are relicts of the three most celebrated pictures of Titian: the Assumption (p. 264), Martyrdom of St. Peter (p. 271), and Martyrdom of St. Lawrence (p. 269), above, left and right of the vaulting: Entombment and Annunciation, his last and first pictures (comp. p. 264); above them the lion of St. Mark. Below are two figures with tablets: Equo et canore Titianoi et Carolus V. 1852 and "Titiano monumentum erectum et Ferdinandus I. 1852. Near the 2nd altar: Antonio Pronestabile, Presentation of Mary in the temple; adjacent, the monument of Almerico d'Este of Modena, a general of the Republic (d. 1600), with a statue. 3rd altar: *St. Jerome, a statue by *Alessandro Vittoria*, said to possess the features and figure of Titian when in his 60th year.

Right Transept: *Monument of Jacopo Marcello (d. 1484), a sarcophagus borne by three male figures; altar-piece in four sections by *Bart. Vivarini* (1487). On the right, near the door of the sacristy, the marble monument of Benedetto Pesaro (d. 1487), over the door of the sacristy, the monument of Benedetto Pesaro (d. 1528), by *L. Bregno*. Near the door, on the left, a bronze equestrian statue of the Roman prince Paolo Savello (d. 1405). In the Sacristy, opposite the door, a shrine with relief in marble of the 15th century. *Altar-piece: a Madonna and saints, by *Giov. Bellini* (1488), in a beautiful frame; the perfect and most elegant combination of Bellini's art; the Virgin handsome and positive, the children pretty in their excess of impose, the saints in admirable proportion, everything definite, with crisp precision as in Van Eyck or Antonello (comp. p. 6).

Choir (Marble). 3rd Chapel on the right: on the right, the monument of Duccio degli Alberti; on the left, that of an unknown warrior, both of the 14th century. Choir: (1) monument of the Doge Pietro Pesaro (d. 1457), (2) that of the *Doge Niccolò Tron (d. 1473), both by *Ant. Rizzo*. Chapels on the left: 1st altar-piece: Madonna and saints, by *Bern. Licinio da Pordenone*; the broad handling, sombre tone, and free drawing give an unusual charm to this work; there is a striking Titianesque in the pose and mien of some of the attendant saints (comp. p. 6). 2nd: monument of Nicolò Trevisano (d. 1500); the altar in colored and gilded carved wood; in the centre, John the Baptist in wood by *Donatello*. 3rd altar-piece: St. Ambrose and saints, by *Alvise Vivarini* and *Marco Basaiti*; right, St. Ambrose on horseback expelling the Arians, by *Giov. Contarini*.

Left Transept: Altar-piece in 3 sections; St. Mark with saints, by *Bart. Vivarini* (1474).

Left Aisle: Baptistery; altar in marble, St. Peter Mary, and eight saints, of the 15th cent.; over the font a statue of John the Baptist, by *Sansovino*. Further on: Tomb of Jac. Pesaro (d. 1547).

**Altar-piece: Madonna of the Pesaro family, by *Titian*, completed in 1526.

More elaborate and studied, and to every more grandiose, the *Madonna di Casa Pesaro reveals more nearly than the Assunzione (Scuola di S. Rocco, p. 270) the breadth of Titian's talent, and takes us, not without preparation, to the height of his portrait fame. He has brought to perfection the last and finest of all forms of presentation pictures, the noblest combination of the homely and devotional with palatial architecture. The most splendid and solemn union of the laws of composition

and colour with magic light and shade. . Far away from these humble conceptions of place which mark the saintly pictures of earlier times, the Pesari kneel in the portico of a temple, the pillars of which soar to the sky in proportions hitherto unseen. The Virgin sits on her throne, bending down in a graceful kindly way, and directs her glance towards the kneeling Baffo (Jacopo Pesaro, Bishop of Paphos), her white veil falling over one shoulder but caught on the other by the infant Christ, who peeps with delightful glee from beneath it at St. Francis (behind whom, in the background, is St. Anthony of Padua). To the left front of the throne St. Peter at a desk interrupts his reading, and marks the line with his finger as he turns to look down at Baffo, who kneels in prayer on the floor below. In the rear between both an armed knight with the standard of the church unfurled and a captive Turk bound by a rope symbolizes the victory of the Pesari. Below, to the left, are Benedetto Pesaro and the members of his family (*C. di C.*).

Monument of the Doge Giov. Pesaro (d. 1659), of a rich architectural character, occupying the entire wall, with figures of negroes as bearers, by *Longhena*. *Mausoleum of Canova (d. 1822), '*praecipui sculptorum artifis suae*', erected in 1827 from the master's own design for Titian's monument, executed by Canova's pupils *Martini*, *Ferrari*, *Fabris*, and others. — By the W. portal the sarcophagus of Pietro Bernardo (d. 1658), by *Al. Leopardi*.

In the Nave a high parapet of marble, covered with two series of reliefs, separates the choir-seats from the rest of the church. Elegantly carved stalls, by *Marco da Vicenza*, 1468, semi-Gothic in style. A pleasing glimpse of the apse is obtained through the screen.

The adjacent monastery contains the *Archives* of Venice, one of the most magnificent collections of the kind in the world, comprising about 14 million documents, the earliest of which dates from 883. They are deposited in 298 different apartments. — In this neighbourhood is the *Scuola di S. Giovanni Evangelista*, with a handsome portal designed by Pietro Lombardo (1481).

Beyond the archives is the church of **S. Rocco** (Pl. D, 4, 5), dating from 1490 and 1725, and like the adjacent Scuola di S. Rocco, which we visit in connection with it, containing numerous pictures by *Tintoretto*.

1st altar on the right: *Schiavi*, St. Francis of Paola raising a dead child. On the right, the Annunciation, beyond it the Pool of Bethesda, and above the latter St. Rochus in the wilderness, all by *Tintoretto*. Chapel to the right of the choir: *Titian*, Christ dragged to Golgotha, ascribed by Vasari to *Giorgione*; in the lunette, *Andrea Schiavone*, God the Father. In the choir to the right, St. Rochus in the hospital, above, St. Rochus healing animals; to the left above, Capture of St. Rochus, with an angel appearing to the saints in prison, all by *Tintoretto*. Behind the entrance to the sacristy to the left, *Pordenone*, St. Sebastian, in fresco. On the left side of the church, *Pomoni*, Expulsion of the money changers from the Temple; above it, *Pordenone*, St. Rochus and St. Martin. 1st altar on the left, *Sch. Ricci*, St. Helena.

In the alley to the left of the church is the entrance to the *Scuola di S. Rocco (Pl. D, E, 4), begun in 1517, and containing the council-halls of the brotherhood. It possesses a magnificent façade, and a handsome old staircase and halls. The walls of the latter are adorned by the brush of *Jac. Tintoretto*, whose important historical position as the first of the Venetian painters, to represent Scriptural scenes in a perfectly naturalistic manner, is nowhere more distinctly to be appreciated (open daily, 9-4, adm. 1 fr., good light necessary).

Lower Hall, in front, to the left: 1. Annunciation, 2. Adoration of the Kings, 3. Flight into Egypt, with attractive landscape, 4. Slaughter of the Innocents, 5. Mary Magdalene, in a landscape under evening-light. At the altar, *Girol. Campagna*, statue of St. Rochus. On the right, Landscape with St. Mary of Egypt; between the staircases, Circumcision of Christ, in front, Assumption of the Virgin. On the right side of the staircase over the first landing is an *Annunciation by *Titian*, painted in 1535 and suggestive of 'the distance which separates the simple staidness of older pictorial forms from the gorgeous brilliancy of Titian's time'. Opposite, a Visitation by *Tintoretto*. The frescoes on the walls of the upper staircase, referring to the plague, are by *Sansti* (1608, on the right) and *Ongaro* (1673, on the left).

At the top, on the right, is a small room containing an Ecce Homo, an early work by *Titian*. — In the Lower Hall, above the door, Raising of Lazarus, then Christ feeding the multitude. At the altar, St. Rochus in clouds, at the sides, statues of St. Sebastian and St. Rochus, by *Girol. Campagna*. On the left wall: 1. The Last Supper, 2. Gethsemane, 3. Resurrection of Christ, 4. Baptism, and 5. Birth of Christ. On the opposite wall: 1. Temptation of Christ (below, a portrait of Tintoretto), 2. Pool of Bethesda, 3. Ascension. On the ceiling, Moses smiting the rock, the Brazen serpent, the Shower of manna. The large door leads into a room containing *Tintoretto's* master-piece, a large *Crucifixion of 1565. Opposite, Bearing of the Cross, Mocking of Christ, and Christ before Pilate. On the ceiling, St. Rochus in presence of God.

The low gateway adjoining the Scuola leads to the church of **S. Pantaleóne** (Pl. D, 5), erected in 1668-75. The chapel to the left of the high-altar contains (on the right) a Coronation of the Virgin by *Giovanni* and *Antonio da Murano*, painted in 1444; also an Entombment in high relief, of the same date.

Crossing the bridge, and traversing the long *Campo S. Margherita* (Pl. D, 5), we reach —

S. Maria del Carmine (Pl. D, 6), known as *I Carmini*, which was consecrated in 1348, and restored in the 17th century.

Over the 2nd altar on the right, **Cima da Conegliano*, Adoration of the Shepherds and saints; 4th altar on the right, *Tintoretto*, Circumcision, a youthful work; 2nd altar on the left, **Lorenzo Lotto*, St. Nicholas with three angels and two other saints on clouds, painted in 1529, and showing solidity of handling and a true sense of beauty.

To the left of the egress of the church are the cloisters of the former monastery of the Carmini, with a bas-relief over the entrance, by Arduino, 1340. — On the right is the *Scuola dei Carmini*, of the 17th cent., with ceiling-paintings by Tiepolo and others.

We may either return hence to the Piazza of St. Mark by gondola (1 fr.), or proceed to S. Sebastiano, crossing the bridge to the S., and then taking the first cross-street (Calle Lunga) to the right.

S. Sebastiano (Pl. C, 6), a church erected in 1506-18, and lately very skilfully restored, contains a number of works by *Paolo Veronese*, and his tomb. Admission to the upper choir, whence some of the pictures are seen to greater advantage, 1-4 o'clock only.

On the Right: 1st altar, St. Nicholas, painted by *Titian* in his 68th year; 2nd, *Madonna with a saint, a small picture by *Paolo Veronese*; 3rd, *Madonna with St. John, a group in marble by *Tullio Lombardo*, 1507; 4th, Christ on the Cross, and the Marys, by *Paolo*. *Monument of Bishop Livio Podocatero (d. 1556), by *Sansovino*. — Choir. *Altar-piece, Madonna in glory and four saints, on the wall to the right: Martyrdom

of St. Sebastian, to the left *Martyrdom of SS. Mark and Marcellinus, all three by *Paolo Veronese* (1565). — ORGAN, on the extreme wing, the Purification of Mary, on the inner, the Pool of Bethesda, both by *P. Veronese;* to the left the bust, in front of it the tomb of the master (d. 1588), bearing the inscription: '*Paulo Caliari Veronensi pictori, naturae aemulo, artis miraculo, superstiti fatis, famae victuro.*' — SACRISTY. Ceiling-paintings by *Veronese* (1555), Coronation of the Virgin, on the sides the four Evangelists. Farther on in the church, the next chapel on the left, *Bust of the Procurator Marcantonio Grimani (d. 1565), by *Vittoria;* 2nd altar, Baptism of Christ, by *Paolo Veronese;* beautiful ceiling-paintings representing the history of Esther, also by *Paolo*, aided by his brother *Benedetto Caliari.*

In the vicinity is the *Campo di Marte*, or esplanade (Pl. B, 5), a large grassy island surrounded with trees. Farther S. is a large cotton-factory ('cotonificio').

We may return from S. Sebastiano by the *Fondamenta delle Zattere* (Pl. D, E, 7), whence there is a pretty view of *Redentore* (p. 283) to which we may cross. No. 1402 in the Fondamenta delle Zattere is the *Pal. Giustiniani-Recanati*, with a number of antique works in marble, including a fine Attic funeral relief.

G. From the Piazza of St. Mark on foot to the Academy and S. Maria della Salute. S. Giorgio Maggiore. Guidecca.

The passage in the S.W. corner of the Piazza of St. Mark leads to the CALLE S. MOISÈ. To the left is the church of **S. Moisè** (Pl. G, 6), with an over-decorated façade of 1668. Beyond it we cross the bridge and proceed straight on along the VIA VENTIDUE MARZO. — [The second side-street to the right, the Calle delle Veste, leads to the Campo S. Fantino, in which are situated the *Teatro Fenice* (Pl. E, 6), the *Ateneo*, and the church of S. FANTINO, built by the *Lombardi*, with a fine choir by *Sansovino* and a Madonna of the school of *Giov. Bellini.*] — The Via Ventidue Marzo crosses a second bridge and leads to the church of —

S. Maria Zobenigo (Pl. F, 4), erected in 1680 by the Barbaro family ('barbaro monumento del decadimento dell' arte', as it has been called). The niches of the façade contain statues of members of the family. At the base of the lower row of columns are plans of Zara, Candia, Padua, Rome, Corfu, and Spalato, hewn in the stone; on the bases of the columns are representations of naval battles. The interior of the church contains nothing worthy of note.

Leaving this church, we cross the *Campo S. Maurizio*, where the small church of that name is situated, to the larger CAMPO S. STEFANO (Pl. D, E, 4), which has been embellished since 1882 with a marble statue of *Niccolò Tommaseo*, philosopher and teacher (d. 1874), by Franc. Barzaghi, of Milan. The *Pal. Morosini* on the left contains a collection of arms and pictures, which has lately been bequeathed to the city; and the church of S. VITALE (Pl. E, F, 6), also on the left, contains (behind the high altar) a painting by **Carpaccio*, representing St. Vitalis on horseback surrounded by four saints, above, the Madonna (1514). On the right rises —

***S. Stefano** (Pl. F, 5, 6), a Gothic church of the 14th cent., with an elegant façade in brick, good window mouldings in terracotta, and a peculiarly constructed vaulting of wood, restored in the ancient style, imparting a very pleasing appearance to the interior.

Entrance-Wall, above the principal door, equestrian statue of Dom. Contarini, middle of 17th cent., adjacent, (l.) the *Tomb of the physician Jacopo Suriano (d. 1511). On the Pavement of the nave is the large tombstone of the Doge Francesco Morosini 'Peloponnesiaci' (d. 1694), with the cap and baton of office in bronze. — Adjacent to the Sacristy in the right aisle a Madonna with saints, a relief in bronze of the 16th cent.; in the sacristy small marble statues of St. Antony and a bishop by *Pietro Lombardo;* on the right, two saints on a gilded background by *Bart. Vivarini.* — Choir. On the lateral walls statues of the twelve Apostles and four saints, and reliefs of the four Evangelists and two Fathers of the church. Behind the high-altar are choir-stalls of the 15th cent., carved and inlaid. — 3rd altar (l.) statues of St. Jerome and St. Paul by *Pietro Lombardo.*

Adjoining the church on the left is a handsome **Monastery Court*, restored in 1532, and once adorned with frescoes by *Pordenone*, of which there are remains on the S and E wall over the colonnade (four saints on the E. wall, particularly those to the left, very good); below the windows 'putti', the subjects on the S. side being from the Old Testament. — Crossing the court, we reach the *Campo S. Angelo* (Pl. F, 5), with a monument of Paleocapa, the minister, and to the left the *Pal. Grimani* (p. 262). Farther to the N. E., near the *Teatro Rossini* (Pl. F, 6), is a new piazza adorned with a *Monument of Manin* in bronze by Borro. We then traverse the Calle della Vida and taking the first side-street to the right, reach the *Palazzo Contarini*, the round tower of which contains a curious spiral staircase of the 15th century.

From the Campo S. Vitale, we cross the Grand Canal by the iron bridge, mentioned at p. 261, to the *Campo della Carità* and the *Academy* (see p. 252).

We now proceed towards the E., cross several bridges, and reach —

***S. Maria della Salute** (Pl. F, 6), a spacious and handsome dome-covered church, at the E. extremity of the Canal Grande, erected in 1631-82 by *Longhena*, a successor of Palladio, in commemoration of the plague in 1630.

Chapels on the Right. 1. Presentation in the Temple, 2. Assumption, 3. Nativity of the Virgin, all by *Luca Giordano;* in the last Chapel on the Left *Descent of the Holy Ghost, by *Titian*, much darkened by age (1543). The monolithic columns by which the vaulting of the choir is supported are from a Roman temple at Pola in Istria. On the floor near the high-altar a large candelabrum in bronze by *Andrea d'Alessandro da Brescia*, of admirable workmanship; over the high-altar, the Virgin banishing the demons of the plague, a group in marble by *Le Curt.* On the ceiling eight *Medallions with portraits of the evangelists and fathers of the church by *Titian;* the large pictures by *Salviati.* — Outer Sacristy. Pietà, a relief of the 15th cent., by *Dentone* (?); **Titian*, St. Mark and four saints (1512; still reminiscent of Giorgione and Palma). — Sacristy: by the entrance-door, *St. Rochus and other saints, by *Girolamo da Treviso* (?); on the left, Madonna by *Pennachi* (formerly in S. Spirito) amid two Madonnas in the manner of *Sasso-ferrato;* on the right wall: *Marco Basaiti*,

St. Sebastian; on the left wall, behind, Madonna by *Jacopo de Valentis* and *Palma*(?); *Tintoretto*, Marriage of Cana. Above the door to the left on front of the altar Madonna and Child, with four worshippers, an altar piece 'a tempera' by *Cristoforo de Parma*, 1495. Ceiling-paintings (originally in S. Spirito) *Cain and Abel, Abraham and Isaac, *David and Goliath, by *Titian*; these works, painted about 1543, reveal, like the above-mentioned descent of the Holy Ghost, the highest level reached by Venetian art in the middle of the 16th cent., and are of marvellous originality in thought and composition.

Between this church and the *Dogana di Mare* (mentioned at p. 260), is the **Seminario Patriarcale** (Pl. G, 6), containing the *Galleria Manfredini*, a small collection of pictures, open daily, 10-12 (50 c.).

The best pictures are **Giorgione*, Apollo and Daphne (according to M. Lermolieff genuine but retouched); **Albertinelli* (ascribed to Fra Bartolommeo), Madonna and Child; **Filippino Lippi* (attributed to Crespi), Christ and Mary Magdalene, and the Samaritan Woman (small and fine works); *Miris*, Man eating oysters; After *Leonardo da Vinci*, Madonna and Child with a saint and an angel.

To the Piazza of St. Mark, traghetto, or ferry (5 c., evening 10 c.; see Plan).

Opposite the Piazzetta to the S., and S.E. of the Dogana di Mare (about 3/4 M. from both those points) is the small island of *S. Giorgio Maggiore* (Pl. H, I, 7), with the church of —

***S. Giorgio Maggiore**, belonging to the adjacent suppressed Benedictine monastery, now an artillery-barrack, a cruciform church with a dome, and apses terminating the transepts, begun by *Palladio* in 1560. The façade was finished by *Scamozzi* in 1575.

The INTERIOR (when closed, ring the bell) is very beautiful, and has not been spoiled by decorations of a later date. Over the door a portrait of Pope Pius VII., who was elected by a conclave of Cardinals held here on 14th March, 1800. To the right, the monument of Lorenzo Venier (d. 1667). Over the 1st altar, Nativity, by *Jac. Bassano*. 2nd, Crucifix in wood, by *Michelozzo*. 3rd altar, Martyrdom of SS. Cosmas and Damianus; 4th altar, Coronation of the Virgin, the two last by *Tintoretto*; 5th altar, Adoration of the Madonna, by *Rizzi*. — CHOIR (r.) Last Supper, (l.) Rain of Manna, both by *Tintoretto*, on the high-altar a *Group in bronze by *Girolamo Campagna*, representing the Saviour on a gilded globe borne by the four Evangelists, beside them two angels; two candelabra in bronze by *Fr. Roncagliola* (1598), the reliefs on the 45 *Choirstalls represent scenes from the life of St. Benedict, and were executed according to the inscription by a Flemish artist, *Alberto de Brule* (1598). — In the CONVENT, to the right of the choir, the mausoleum of the Doge Domenico Michiel (d. 1128), erected in 1637, in a CHAPEL HOUSE behind it, Descent from the Cross by *Tintoretto*. — To the left, farther on in the church, the Resurrection, by *Tintoretto*, with the family of the Doge Morosini, whose mausoleum is by the wall to the left (1688); then, St. Stephen, also by *Tintoretto*, Virgin and Child, a group over life-size by *Girolamo Campagna*, last altar, Martyrdom of St. Lucia, by *Leandro Bassano*, monument of the Doge Marc Antonio Memmo (d. 1615).

A staircase in 32 spiral windings, well lighted and of easy ascent, leads from the interior of the church to the summit of the *Campanile* (before ascending, enquire whether the door at the top is open), which commands an admirable *View of the city and the Lagune.

On the adjoining island of *Giudecca* is situated the former Franciscan church of —

***Redentōre** (Pl. 28; E, 6), erected in 1576 by *Palladio*, a spacious church with a portal borne by columns, a much vaunted edifice, chiefly interesting in the interior.

On the Right: 1st Chapel, Nativity, by *Francesco Bassano*; 2nd, Baptism, *Carletto Caliari*. 3rd, Scourging, *Tintoretto*. On the Left 3rd Chapel, Descent from the Cross, *Palma Giov.*; 2nd, Resurrection, *F. Bassano*, 1st, Ascension, *Tintoretto*. In front of the high-altar, Christ bearing the Cross, behind it a Descent from the Cross, reliefs in marble by *Masse da Bologna*; the bronze figures by *Campagna*. — The Sacristy contains three admirable *Madonnas formerly attributed to *Giovanni Bellini*; that with the sleeping Child, the most richly coloured, but somewhat stiff, is attributed by Mr. Crowe to *Alvise Vivarini*, the two others to *Bissolo* and *Pasqualino*, pupils of Bellini.

Visitors who have not yet seen the church of *S. Sebastiano* (p. 279) may here cross the *Canal della Giudecca* to the Fondamenta delle Zattere.

Nothing will convey to the traveller a better idea of the situation of Venice with its islands, than a visit to the **Lido**. A small steamer performs the trip in 12 min., starting hourly from the Ponte della Paglia. A gondola takes 1/2 hr. (comp. p. 232). Sea-baths and restaurant, see p. 234; tramway from the quay to the baths. — The N. end of the Lido is defended by the *Forte S. Niccolò* and (to the W., beyond a small arm of the sea) the *Forte S. Andrea di Lido*, erected by Sammicheli as architect of the republic.

Interesting excursion to Murano, on an island about 1 1/2 M. to the N. of Venice. Half-way we pass, on the right, the Cemetery Island *(Cimitero)*, with the church of *S. Michele*, built by Moro Lombardo in 1466, with sculptures on its façade, and the pretty Cappella Emiliana, erected by Gugl. Bergamasco in 1530. On the tomb of the Papadopoli family is a beautiful marble Angel of the resurrection by Ferrari. The general impression of the cemetery is unpleasant.

Murano, with 3900 inhab., originally an independent town, but afterwards dependent on Venice, possesses interesting treasures of art in its churches, dating from its most prosperous period. The Cathedral, S. Donato, a basilica with nave and aisles supported by columns, with transept resting on pillars, almost vies with St. Mark's in the splendour of its interior, its columns of Greek marble bearing up the open roof, mosaics, etc. An inscription on a marble slab inserted in the mosaic pavement of the church bears the date 1111. Over the side-door on the right a Madonna with saints, by *Lazzaro Sebastiani* (1484); to the left, on the same wall, a Roman tomb-stone of the family Acilia, formerly used as a font; farther to the left, coloured mosaic in wood

of St. Donatus (1310), in the more elevated chapel on the left, there are early mediæval reliefs. In the apse, a Byzantine mosaic of the interceding Madonna, on a gold ground; below it, a fresco of the 15th century. There are some quaint reliefs on the façade. — S. Pietro Martire is a simple and spacious basilica of 1500. Near the door of the sacristy, to the left, are an Assumption by *Marco Basaiti*, and a Madonna with saints and angels, by *Giov. Bellini* (between the 2nd and 3rd altars on the right); at the high altar is a descent from the cross by *Salviati*. — The church of S. Maria degli Angeli contains the Finding of the body of St. Mark, by *Tintoretto*. — The *Museo Civico* in the Municipio presents an interesting exhibition of the products of the celebrated Venetian glass-industry. A visit to one of the glass-works is also repaying.

Since the beginning of the 14th cent., Murano has been the seat of the Venetian Glass Industry, which attained its zenith in the 15th and 16th cent., while its origin appears to lie far back in antiquity. Since last century the industry declined so much that many of its old art secrets were lost, and have only been rediscovered within the last 30 or 40 years (by figures A. Salviati and Lev. Radi). Perhaps the most beautiful of the objects produced here are the extraordinarily thin and fragile but richly decorated vessels, some coloured and others plain, which assume the most phantastic shapes. These were admired in the days of the Renaissance and they are made to the present day. Chandeliers and mirrors wreathed with flowers and foliage, are also produced here, and the mosaic painters, for whom the church of St. Mark has been a continuous school for centuries, once more receive commissions from all parts of Europe. The chief firms are mentioned at p. 28b, but there are many others producing similar articles. Gondoliers usually receive a fee for each party they bring to the factories, even when nothing is bought. Admission to the larger factories sometimes requires a permesso, to be obtained in Venice. The factories are, of course, closed on Sundays and holidays.

Torcello, situated on an island about 6 M. to the N.E. of Venice (two steamboats of the flotilla Lagunare, starting from the Fondamenta Nuove, touch at *Mazzorbo*, whence we proceed by gondola), the ancient *Altinum*, belonging to the town of *Burano* on a neighbouring island (740 inhab.), is a poor place, consisting of a few small houses only and two well preserved churches. The *Cathedral S. Maria, erected in the 7th cent., rebuilt in 1008, is a basilica in the early Christian style, supported by columns resembling those of Murano. The principal object of interest is the ancient arrangement of the semicircular seats of the priests on the tribuna, rising in steps and commanded by the lofty episcopal throne in the centre. On the W. wall of the interior is a large *Mosaic of the 12th cent., representing the Sacrifice of Christ, the Resurrection, Last Judgment, etc., recently restored. In the choir a Madonna and the 12 Apostles in Byzantine mosaic. Below it is an ancient Crypt with a font. — An octagonal Baptistery of 1008 adjoins the cathedral. *S. Fosca, dating in its present form from the 12th cent., is externally octagonal (interior intended for a dome but at present covered with a flat roof). On five sides it is enclosed by an arcade supported by columns (sixteen in number, and four corner-pillars), a structure worthy of the notice of architects. The antiquities discovered in Torcello have been collected into the adjoining small *Museum*.

S. Lazzaro, the Armenian Mechitarist monastery on the island of the same name, 2 M. to the S.E. of Venice, contains a considerable Oriental library and a large printing-office (shown by a monk; fee to the doorkeeper). On the way to S. Lazzaro, we pass the islands of *S. Elena* (on which is a large carriage-factory) and *S. Giorgio*.

Chioggia (*Albergo d'Italia*), 15 M. to the S. (steamer in 2 hrs., every afternoon, but on Sundays at 8 a.m.; fare 2 or 1½ fr.; also pleasure-trips occasionally), an ancient town at the end of the lagoons, was founded about the same period as Venice, by which it was soon conquered. During the war with Genoa it was taken by the Genoese (1379), but recovered by the Venetians the following year (comp. p. 236). The inhabitants have always differed materially in language and customs from the other inhabitants of the lagoon-districts. None of the churches are worthy of note. — The *Murazzi* (p. 240) are most conveniently inspected in the course of an excursion to Chioggia.

40. From Venice to Trieste.

142½ M. Railway. Ordinary trains in 8¾ hrs. (fares 27 fr. 25, 20 fr. 5 c., 14 fr.); express in 6½ hrs. (fares about 20 per cent more). The Austrian custom-house examination takes place at Gorizia.

To *Mestre*, see p. 221. The Trieste line diverges here to the N. from that to Padua. Stations *Mogliano*, *Preganziolo*; then —

18½ M. **Treviso** (**Stella d'Oro*; *Albergo Reale*), with 28,156 inhab., the capital of a province. The handsome, but unfinished old cathedral of S. Pietro contains some good pictures. Above the 3rd altar on the left, a St. Euphemia by *Fr. Bissolo*. Opposite, in the large chapel, an Adoration of the Shepherds, the chief work of *Paris Bordone*, who was born here in 1500. In the choir, to the left, is the tomb of Bishop Zanetti, by *Tullio Lombardo*. The side-chapel to the right contains an *Annunciation by *Titian*, a Madonna and St. Sebastian by *Girolamo da Treviso* (1487), and mural paintings by *Ant. da Pordenone*.

The Gothic church of S. Nicolò contains the *Tomb of Senator Onigo (in the choir, to the left), with a background painted by *Bellini*, and the Madonna enthroned with saints as an altar-piece by *Fra Marco Pensabene*, completed by *Gir. Pennacchi*. In a lateral chapel to the right are a St. Thomas by *Sebastian del Piombo* (?), enclosed in an architectural border by *Tullio Lombardo*, and some ancient mural paintings.

The *Town Hall* and *Theatre* are fine edifices. The *Monte di Pietà* (pawn-office) contains a good Entombment by *Pordenone* (according to Mr. Crowe, and not by Giorgione). In the Piazza dell' Indipendenza a monument in memory of the liberation of Italy from the Austrian yoke, by *Borrò*, was erected in 1875. At Treviso, as well as in other Venetian towns on the mainland, the pictorial decoration of the façades, in various styles, differing both in point of subject (figures, decoration, or mottoes) and of execution (in sgraffito, grisaille, or coloured) are interesting. The *Villa Manfrini* possesses extensive gardens.

From Treviso to Conegliano, 17 M., railway in 1½ hr. (fares, 3 fr. 20, 2 fr. 25, 1 fr. 45 c.). The intermediate stations are unimportant. 12 M. *Montebelluna* (Alb. della Corona), a district capital. — 17 M. *Conegliano* lies ½ M. N.E. of Mastr (p. 229), whither there is a direct road along the foot of the hills. The railway is being continued to Belluno. — By proceeding for 10 min. along the road from Conegliano to Feltre, and then ascending the mountain, beside a shrine, for ½ hr., we reach the **Madonna della Rocca*, from which there is a fine view.

Railway from Treviso to *Castelfranco*, Cittadella, *Fiesso*, *Padua*, and *Bassano*, see pp. 220, 280.

23 M. *Lancenigo*. Beyond (27½ M.) *Spresiano* the train crosses the *Piave* and approaches the mountains, which it skirts as far as Sacile. The lofty Friulian Mts. continue in sight as far as Montfalcone (p. 289). — 31 M. *Piave*.

35½ M. **Conegliano** (*Alb. & Trott. all' Europa*), birthplace of the celebrated painter *Cima* (d. 1517), surnamed *da Conegliano*, is commanded by an extensive and conspicuous castle on an eminence. The *Cathedral* contains an altar-piece by Cima (1492). With regard to the painting of the façades, see above.

From Conegliano to Vittorio, 9 M., railway in ½ hr. — *Vittorio* (Hôtel Vittorio, Giraffa), formed in 1866 by the union of the two cities of *Ceneda* and *Serravalle*, contains several handsome palaces. A statue of Victor Emanuel II., by Dal Favaro, was unveiled here in 1882. The beautiful gardens of the Marchese Constantini are situated in Ceneda.

From Vittorio a diligence plies once daily (in 5 hrs.) viâ *S. Croce*, and *Capo di Ponte* (Stella d'Oro), to —

Belluno (1386 ft., **Due Torri*, *Cappello*, *Leone d'Oro*, mediocre), capital of a province, with 16,261 inhab., situated on a hill between the *Ardo* and the *Piave*, which here unite, and presenting all the features of a Venetian town. The *Cathedral*, erected by Palladio, somewhat injured by an earth quake in 1873, is the finest of its fourteen churches. It contains several good altar-pieces and an ancient sarcophagus. The massive campanile, 210 ft. in height, commands a beautiful prospect. An old sarcophagus of some artistic merit adorns the small Piazza in front of the church of S. Stefano. The triumphal arch outside the gate was erected in 1816.

In the valley of the Piave, about 22 M. above Belluno, and reached thence viâ *Longarone* (Posta) and *Perarolo* (Kofler, well spoken of), Cortina, lies *Pieve di Cadore* (Angelo, Sole), the birthplace of Titian (b. 1477), of whom a statue was erected here in 1880 (by Dal Zotto). The church contains an altar-piece by the great master.

40½ M. *Pianzano*. 46 M. *Sacile*, a town on the *Livenza*, surrounded by walls and fosses, with a handsome palace of the Podestà, exhibits traces of its ancient importance. 54 M. *Pordenone*, probably the *Portus Naonis* of the Romans, was the birthplace of the painter Giov. Ant. Licinio da Pordenone (1483-1539). The cathedral contains a St. Christopher and a St. Mark by him.

Beyond (63 M.) *Casarsa*, the train crosses the broad channel of the *Tagliamento* by an iron bridge, ½ M. in length. The stony deposits of the stream have raised its bed so considerably that the next stat. (70 M.) *Codroipo* (Imperatore), situated between the Tagliamento and the *Corno*, lies 28 ft. below the level of the bottom of the former river.

To the right lies *Passariano*, at the château of which the preliminaries of peace between France and Austria at the end of last century were adjusted, the treaty being finally concluded on 17th Oct. 1797, at the small village of *Campo Formio*, which also lies to the right of the line. By this treaty the Republic of Venice was dissolved. 77½ M. *Pasiano Schiavonesco*.

84½ M. **Udine** (**Italia*, R. 2½, L. ½, A. ¾ fr.; *Croce di Malta*; *Rott. Restaurant*; custom-house examination for travellers

coming from Austria), the ancient *Utina*, from the 13th cent. the capital of the Venetian province of Friuli, and a place of great importance, is a town with 28,254 inhab., surrounded by walls of considerable antiquity. In the centre is the old town, with walls and fosses. Udine contains numerous palaces of the Friulian nobleese, and carries on an active trade in flax, hemp, and other articles. In some respects it may be called a miniature Venice, as it presents several points of resemblance to the metropolis to which it was so long subject.

The central point of the town is the *Castle* (now barracks), situated on an eminence, which according to tradition was thrown up by Attila, in order that he might thence survey the conflagration of Aquileia (p. 289). The tower of the castle (watchman 20–25 c.) commands a most extensive prospect. — The Romanesque *Cathedral possesses a fine side-portal with good marble sculptures and a hexagonal campanile. The interior contains an *Equestrian Statue of Count Antonini*, who fell in 1617 before Gradisca as general of the Udine militia (over the entrance); a colossal *Bust of Pope Pius IX.* by Lucardi (to the left of the high-altar); and a *Statue of Abp. Zacharias Bricito* (d. 1854), by Millaini (to the right of the altar).

A narrow side-street leads to the small *Giardino Pubblico*, which contains numerous fine cypresses. Adjacent rises the *Archiepiscopal Palace, which, as is indicated by memorial tablets, was occupied by Pope Pius VI. in 1782, Napoleon in 1807, and Victor Emanuel in 1866. It now contains the *Assaying Offices*.

Interior. The Throne Room is adorned with ceiling-paintings by *Tiepolo*, and contains the portraits of all the patriarchs of Aquileia and of the bishops and archbishops of Udine. The adjoining Gallery is adorned with frescoes by *Tiepolo* representing the history of Jacob (Venetian costumes) and with a painting of Abraham's sacrifice on the ceiling. The Red Chamber contains five frescoes (finely retouched) of New Testament scenes by *Giovanni da Udine*, with arabesques and grotesque figures.

The principal Piazza is embellished with a sitting figure of the *Goddess of Peace*, ordered by Napoleon I. in commemoration of the peace of Campo Formio (p. 286), but erected by Francis I. at a later date. A bronze equestrian *statue of Victor Emanuel II.*, by Crippa, was unveiled here in 1883. On the side of the square next the street are two colossal *Marble Statues* of Hercules and Cacus, and at the corners rise two lofty *Columns*. The side next the Palazzo del Municipio (see below) is adorned with a *Statue of Justice*. — The Palazzo del Municipio was built in 1457 in the style of the Doge's palace at Venice, and after the fire of 1876 was restored by the Milanese architect *Scala*. The vestibule contains an ancient fresco (restored), representing the Virgin and Child, with angels playing musical instruments. In the inner hall stands a colossal marble statue of Ajax, by *V. Lucardi*, a native of Udine (1854). On the first story are four handsomely fitted up

rooms containing old pictures, among which are the portraits of the Venetian governors of Udine.

We now cross the castle-hill (see above) and the *Mercato Vecchio*, and reach the *Palazzo Bartolini*, which contains the Museo Civico and the *Library*, open daily, 9-1 and 5-8.

On the Ground Floor are Roman antiquities and a colossal bust of Dante. The Upper Floor contains paintings: **Giov. da Udine*, Coronation of the Virgin with John the Baptist and St. John the Evangelist; **Palma Giovane*, Holy Family with St. Mark receiving from the Virgin a banner bearing the arms of Udine, in the background the town of Udine; **Tiepolo*, Council of the Grand Master and Chapter of the Knights of Malta, deciding on the admission of the nobles of Udine to the Order. Here also is a *Collection of Coins*, with a complete series of the coins of all the patriarchs of Aquileia. — The *Library* is specially rich in works upon Friuli.

In the Via Gemona, No. 17, stands the house of *Giovanni da Udine*, a pupil of Raphael and one of his assistants in painting the frescoes of the Vatican (1487-1564); it possesses a finely adorned façade and a memorial tablet.

About 2½ miles to the E. of Udine (1½ hr.'s drive) lies **Cividale** (*Albergo al Fresh*), the ancient *Forum Julii*, for many centuries the seat of Lombard dukes, beginning with Otaif, nephew of Alboin, and the birthplace of Paul Warnefrid (Paulus Diaconus), who wrote a history of his people in the time of Charlemagne. — The *Cathedral*, a building of the 15th century, contains, immediately to the right, a *Baptistery* (frequently restored) of the 8th cent., adorned with reliefs. By the high altar is a *Pala** of gilded silver (1348). The *Cathedral Archives* contain several valuable MSS., including a *Gospel* of the Lombard period, a *Psaltery* of the 9th century, formerly belonging to Queen Gertrude of Hungary, adorned with German miniatures (probably from Trevez and several Byzantine leaves, and the prayer-book of St. Elisabeth of Thuringia with ivory boards and miniatures (13th cent.). Here also are the ivory *Pax* of Duke Ursus of Venetia (8th century) and an ivory casket with mediæval reliefs after the antique. Adjacent is a Convent of Orsoline Nuns (formerly Benedictine) with the **Oratorio Chapel* (8th cent.), containing stucco ornaments and figures (St. Anastasia, Agape, Irene, Peltrudis, Chrysogonus, and Zotica), in which the influence of antique art may still be traced, while the architecture of the choir exhibits the decay of the Lombard period. The nuns, when requested, show a large silver urn of the same epoch. A handsome bridge of the 15th century leads across the romantic ravine of the *Natisone* to the church of *S. Martino*, which contains the altar of Duke Pemmo, adorned with barbaric reliefs of the 8th century. — Not far from the door of the church is the Museo Archeologico, containing numerous Roman and Lombard antiquities, including the stone coffin of Duke Gisulf, weapons, ornaments, etc.

From Udine to *Brenner* (and *Vienna*) by the Pontebba Railway, see R. 7.

At (90 M.) *Buttrio* the train crosses the *Torre* by a long bridge. 93½ M. *S. Giovanni Manzano*, the Italian frontier-station (where the luggage of travellers coming from Austria is examined; railway-restaurant). The train now crosses the *Natisone*. The small *Judrio* forms the frontier. 97½ M. *Cormons*, beyond which the *Isonzo* is crossed.

108 M. Gorizia, Germ. *Görz* (**Hôtel de la Poste*, with restaurant, R. from 60 kr.; **Hôtel-Pension Palazzo Formentini*, with a beautiful garden; *Corona d'Ungheria*; good cuisine; *Leone d'Oro*), the seat of a bishop, with 19,400 inhab., is charmingly

situated on the *Isonzo* in a hilly district, and noted for its mild climate. *Cathedral* worthy of notice; its treasury contains some valuable Romanesque articles from Aquileia. In the upper part of the town is the dilapidated castle of the former counts of the place, partly used as a prison. The preserved fruit of Goritzia is highly esteemed. On account of its mild climate Goritzia is visited by invalids, who take it as an intermediate stage on their way to the S. or even pass the winter here. — The Austrian custom-house examination takes place here.

Charles X. of France (d. here 1836) and his grandson the Comte de Chambord (d. 1883) are interred in the chapel of the monastery of Castagnavizza, on a height above the town. In the vicinity rises the *Monte Santo*, with a pilgrimage church, commanding a fine view.

The train next crosses the *Wipbach*, a tributary of the Isonzo. To the left of (108½ M.) *Rubbia* is the château of that name. Fine view of the Alps, beyond the Isonzo. 111 M. *Gradisco* with its church lies on a height to the left. Beyond (113½ M.) *Sagrado* the train passes through a short tunnel. 118 M. *Ronchi*.

118½ M. *Monfalcone* (Leone d'Oro). The train enters the stony wilderness of the *Carso*, or *Karst*, and the Adriatic comes in sight on the left. Thus far the Venetian style of church-architecture is prevalent throughout the coast-district.

From Monfalcone a drive of 1½ hr. brings us to **Aquileia** (*Aquila Nova*), once a most important Roman colony (founded B.C. 181), at that period strongly fortified, and the principal bulwark of Italy on the N.E. frontier. The population at the time of Augustus, who frequently visited the town, is computed to have been 100,000. It was then the great centre of the traffic between Italy and the N. and E. of Europe, and supplied the inhabitants of Illyria and Pannonia with grain, oil, and wine in return for slaves and cattle. The incursions of the Romans into these districts were always undertaken from this point. In 452 Attila, exasperated by the obstinate resistance he encountered here, caused the city to be plundered and destroyed, but it was rebuilt by the Ostrogoths. The sole trace of its ancient glory is the *Cathedral*, erected in 1019-42, with a campanile, once the metropolitan church of the patriarchs of Aquileia. To the left of the entrance is a small circular Romanesque structure; the columns of the nave are Byzantine, but some of them have been restored in the 14th cent.; the choir, which is decorated in the style of the Venetian Renaissance, contains some mediæval sarcophagi; behind it is an episcopal throne, dating from the period of the Longobardi. — The crypt, ornamented with Byzantine frescoes, belonged to an earlier building. — At the end of the right transept are choir-screens with Lombard ornamentation; in the right aisle the red sarcophagus of the Patriarch Raimondo and the tombstone of his mother (14th cent.). The *Vestibule* of the cathedral and the octagonal *Baptistery* as well as the *Chiesa dei Pagani* which connects them are remains of early Christian buildings. The place is now a poor village with 800 inhab., but interesting on account of the valuable antiquities frequently found in the neighbourhood, which have been collected into the *Museo Nazionale* (adm. 60 kr.; inscriptions, coins, &c.; among the sculptures, a fine torso of Venus). — In the neighbourhood is the *Casa Meschinini*, now tenanted by a German family; the stable in the court has two walls constructed of antique materials.

At *S. Giovanni* the *Timavo*, the *Timavus* of the Romans, which under the name of *Recca* (or Rjeka, i.e. river) is lost in the grottoes of the Carso near St. Canzian, re-appears after a subter-

ranean course of 23 M., falling into the Adriatic 1½ M. lower down. A pond formed by the river is crossed by a bridge. Farther on is *Duino*, with an ancient castle of Prince Hohenlohe.

At (125½ M.) *Nabresina* the line unites with the Vienna and Trieste Railway, and the train runs back a short way on the line just traversed. — 133 M. *Trieste*, see *Baedeker's Southern Germany and Austria.*

VI. The Emilia.

The Emilia includes the former duchies of *Parma* and *Modena*, as well as the papal *Romagna*, and is now divided into the eight provinces of *Piacenza*, *Parma*, *Reggio*, *Modena*, *Bologna*, *Ferrara*, *Ravenna*, and *Forlì*, covering an area of 7921 sq. M., with a population of 2,199,577 souls. The dialects spoken here form the third main group of the Gallic languages of Upper Italy, and the nasal sound of the vowels will at once strike the traveller as indicating the original affinity of the people with the French. The Celts seem to have crossed the Alps in several different detachments. After the *Insubri* had conquered the district of Milan, and the *Cenomani* Brescia and Verona, the tribe of the *Boii* crossed the Po in the 5th cent. B.C., and subjugated the Etruscans and Umbrians who were settled to the S. of that river. They chose *Bologna* for their capital, in the name of which is still preserved that of the conquerors. The *Senones* next invaded Italy, and took possession of the coast-district to the S. of the Boii, extending nearly to Ancona. It was a horde of these Gauls who destroyed Rome in B.C. 389. About a century later Italy, united under the guidance of Rome, began to reconquer the lost territory. In 283 the Senones were exterminated. In 269 a colony was established at *Arimenum*, which was constituted the strongest frontier fortress in the peninsula, and connected with Rome by the *Via Flaminia*. In 224 the Boii were subjugated, and in planting the colonies of *Placentia* and *Cremona* in 218, Rome extended her frontier as far as the Po. This process of Latinization was interrupted by the invasion of Hannibal, but vigorously resumed after his defeat; and in 189 *Bologna*, and in 183 *Modena* and *Parma* received Roman colonies. *M. Æmilius Lepidus*, who was consul in B.C. 187, constructed a military road from Rimini to Piacenza, viâ Bologna, Modena, Reggio, and Parma, a distance of 150 M., called the *Via Æmilia*, whence the whole district derived the ancient name which it still retains. Down to the time of Cæsar, although the Roman language and customs had spread rapidly here, the district was officially known as the 'Province of Gaul on this side of the Po', and the *Rubicon* formed the frontier of Italy; but in B.C. 43 it was finally united with the latter.

The institutions of antiquity lingered here longer than in any other part of Italy. In 404 the Emperor Honorius transferred his residence to Ravenna, which also continued to be the capital of the Gothic Kings. After the overthrow of Gothic domination by *Belisarius* in 539, Ravenna became the seat of the *Exarchs*, and the Italian centre of the *Eastern Roman Empire*. The *Lombards* afterwards attacked and took possession of it, but it was soon wrested from them by the Franconian king *Pepin*, who is said to have presented the whole exarchate, i.e. the coast-district

from the Po to Ancona to the *Roman Church* in 756. At first, however, the real supremacy over the district was held by the Archbishop of Ravenna. The States of the Church never constituted a uniform whole like those of Milan or Venice. They consisted of a number of towns, principalities and monasteries, often estranged from the pontifical throne, and not unfrequently in arms against it. The popes appointed cardinals as his legates in the different districts, but their power was limited, as the most important prerogatives were usurped by his subjects. Meanwhile the Towns in the Emilia prospered greatly, and became famous as centres of Dante's anti-Ghibelline, the feud between Guelphs and Ghibellines, princes, nobles and burghers, which raged within and without their walls. *Roman Law*, which after the Germanic invasion had been preserved in several towns and districts, began to be studied scientifically at *Ravenna* in the 11th cent. From the 12th cent. onwards, owing to the unsettled condition of rights, the study became very prevalent, *Bologna* being its great centre, whence a knowledge of Roman Law gradually extended over the other countries of Europe (comp. p. 317).

The Political History of these districts during the middle ages presents continual struggles for precedence among several rival powers. As long as the power of the emperors was in the ascendant, they kept the pretensions of the popes in check. During the exile of the popes at Avignon, the dismemberment of the papal dominions seemed imminent, but after protracted conflicts was prevented by Cardinal *d'Albornoz*, a valiant Spaniard, who was sent to Italy by *Innocent VI* in 1353. Even those princes, however, who consented to acknowledge the papal supremacy, still continued practically independent. *Alexander VI*, who was elected pope in 1492, and his son *Cesare Borgia* at length put an end to this confederacy; they extirpated the dynasties of the Romagna with fire and sword, and from that period the papal fiefs began to be gradually converted into a state in the modern sense. Under *Julius II* and *Leo X* the papal supremacy was further extended to Modena, Parma and Piacenza. In 1545 *Paul III* *Farnese* invested *Pier Luigi*, his natural son, with the two last as a duchy, which, on the extinction of the Farnese in 1731, came into the possession of the Spanish *Bourbons*. In Modena and Reggio the house of Este maintained its supremacy in spite of the papal pretensions, while Ferrara in 1597 was incorporated with the states of the church.

The whole of the existing institutions were at length overthrown by the French Revolution. Napoleon united Parma to France, and annexed Modena and the Romagna to his kingdom of Italy. At that time, within *Cisalpine Italy* was a district entirely subjugated by a foreign power, but no period of subjection had ever been so effectual or active, perhaps useful, and even great and glorious as this. The foreign yoke was more, rather, the less ignominious, as it was imposed on Italy to compare with one half of the rest of Europe, by a man so great and so marvellously enterprising, and one who, by birth and certainly in character and name, was himself an Italian. The country had not achieved independence, but the hope of it had never been so near realization; the people were not yet free, but they enjoyed equality, an advantage regarded by many as equivalent to liberty. The name of Italy now began to be honoured and loved, and the country to be spoken of as a united whole; while the petty municipal and provincial jealousies, which had become deeply rooted in the course of centuries, began gradually to disappear. On the fall of Napoleon the Austrians obtained supremacy over these districts. Parma was granted to *Marie Louise*, and Modena to *Archduke Francis*, the heir of the last Este, who died in 1803 with the title of Duke of Breisgau). The court but hold the Romagna, in spite of the entreaty addressed by its ambassadors at the Congress of Vienna, rather to hand over their country to an infernal than to the papal government. By an edict of 15th August 1814 no fewer than 1974 distinct monasteries and 612 nunneries were suppressed in the States of the Church. The Code Napoleon was abolished, and the ecclesiastical administration as regulated by Sixtus V in 1590 re-established. The four northernmost provinces, Bologna, Ferrara, Ravenna, and Forlì, were governed by a cardinal with the title of

Legate (whence these districts were called legations), whose sway was arbitrary and despotic in the extreme. The courts of justice and all the chief magistracies were administered by priests, and never probably had a government earned for itself such a fund of hatred from its subjects. In 1821, 1830, and 1848, the Emilia succeeded in throwing off the yoke of its dukes and legates, but on each occasion the insurrection was crushed by Austrian intervention. The war of 1859 rendered the rising under *Farini* a more successful undertaking, and by the plebiscite of 12th March 1860, the annexation of the Emilia to Piedmont was accomplished.

41. From Milan to Bologna. Piacenza. Reggio.

135 M. Railway in 5-8¾ hrs. (fares 24 fr. 40, 17 fr. 15, 12 fr. 20 c.; express 26 fr. 85, 18 fr. 85 c.). To Piacenza 43 M., in 1½-2½ hrs. (fares 7 fr. 80, 5 fr. 50, 3 fr. 90 c.; express 8 fr. 60, 6 fr. 5 c.). — Tramway from Milan to Lodi.

Milan, see p. 119. At (3½ M.) *Rogoredo* the line to Pavia diverges to the right (see p. 172). — 11 M. *Melegnano*, formerly *Marignano*, is a memorable place in the annals of mediæval and modern warfare. Here, on 14th Sept., 1515, Francis I. of France, in his campaign against Milan, defeated the Swiss allies of the city, 7000 of whom fell in the action. In the environs, and especially in the town itself, a sanguinary conflict took place between the French and the Austrians, on 7th June, 1859, resulting in the retreat of the latter. — 15½ M. *Tavazzano*. Innumerable cuttings for purposes of irrigation and drainage here intersect the fruitful plain (comp. p. 118).

20½ M. **Lodi** *(Sole; Gambero)*, a town with 18,600 inhab. (4½ M. to the E. of which lies *Lodi Vecchio*, the old Roman colony of *Laus Pompeia*), was one of the bitterest enemies of Milan in the middle ages. It is celebrated as the scene of Napoleon's storming of the bridge over the Adda, 10th May, 1796. Excellent Parmesan cheese is made in the neighbourhood. The *Cathedral* contains an ancient relief of the Last Supper. The Renaissance church of **Incoronata*, erected by Giov. Battaggio in 1487, is adorned with frescoes by Calisto Piazza da Lodi, a pupil of Romanino, and with four smaller paintings by Borgognone. — From Lodi tramways run to *Milan* and *Pavia* (viâ S. Angelo), to *Bergamo* (viâ Treviglio), and to *Brescia* (viâ Crema).

28 M. *Secugnago*; 32½ M. *Casalpusterlengo* (branch-line to Pavia, see p. 176), 35½ M. *Codogno* (branch-line to Cremona, see p. 179); 38 M. *S. Stefano*.

43 M. **Piacenza.** — **Hotels.** S. Marco (Pl. a; D, 2), Via S. Marco; Italia (Pl. b; D, 3), Via del Guasto; Croce Bianca (Pl. c; D, 2), in the Via al Dazio Vecchio.

Cafés. *Roma* and *Battaglia*, in the Piazza; *Café Grande*, in the Via di S. Raimondo, a little to the S. of the Piazza. — **Railway Restaurant*, D. 3½ fr.

Cab with one horse ½ fr., with two horses 75 c.; at night 75 c. or 1 fr. 10 c.; each box 25 c.

Photographs at *Sidoli's*, Via Diritta, near the Piazza.

Piacenza, French *Plaisance*, the capital of a province, with

34,967 inhab., and an episcopal see, lies ½ M. from the S. bank of the Po, which is crossed by a bridge-of-boats and an iron railway-bridge. The town possesses several interesting churches.

Piacenza was founded by the Romans, B.C. 219, as *Colonia Placentia*, at the same time with Cremona. In the middle ages it held a high rank in the league of the Lombard towns, and was afterwards frequently the subject of fierce party-struggles between the Scotti, Torriani, and Visconti. In 1485 it was plundered by Francesco Sforza, a blow from which it never entirely recovered. In 1545 it finally came into the possession of the Farnese family and was united to Parma.

In the Piazza de' Cavalli (Pl. D, 3) is situated the **Palazzo del Comune* (Pl. 12), erected at the end of the 13th century, and described by Burckhardt as 'one of the earliest instances of a worthy and monumental embodiment in stone and lime of the growing spirit of municipal independence'. On the ground-floor there is a spacious arcade with five pointed arches, in the upper floor are six rich round-arch windows, above which rise handsome pinnacles. In front of it stand the affected equestrian *Statues of the Dukes Alessandro* and *Ranuccio Farnese*, erected 1620-24, by Francesco Mocchi, a pupil of Giovanni da Bologna. Alessandro attained great distinction in the wars in the Netherlands as governor under Philip II. He took Antwerp in 1585, besieged Paris in 1591, and died at Arras in 1592. He was succeeded by his tyrannical son Ranuccio (d. 1622).

S. Francesco (Pl. 4), a brick edifice in the Piazza, with Gothic interior, was erected in 1278. In front of it rises a statue to *Romagnosi* (d. 1835), professor of constitutional law at Parma, and editor of the new Italian penal code. — A little to the N.W. lies the *Palazzo della Delegazione* (Pl. 13, D, 2, 3), now the prefettura.

The principal street (Via Diritta) leads to the E. to the *Cathedral (Pl. 1; E, 3, 4), a Romanesque-Lombard edifice dating from 1122, with a superstructure of brick added in the 13th century. In the façade are three projecting porches with columns resting on the backs of lions, above which are a circular window and open galleries with dwarf pillars. In the interior, above the entrance, is a Gothic reredos. The church contains admirable frescoes by *Guercino* (prophets and sibyls) on the dome, and by *Lodovico Carracci* on the arch of the choir, and pictures by *Procaccini* (in the choir), and by *Andrea* and *Elisabetta Sirani* over the 3rd altar on the right. The crypt is borne by 100 columns. — In the vicinity (take the first side-street to the left on leaving the cathedral) is —

S. Antonino (Pl. 3; D, E, 4), formerly the cathedral, dating from the 12th cent. and several times restored, the last time in 1857, with a fine old vestibule, called 'Paradiso' (1350), of curious irregular shape. The wide transept is near the W. end of the church, and from its intersection with the nave rises a tower borne by eight massive round columns. — Adjacent is the handsome *Theatre* (Pl. 15), built in 1804.

We return to the Piazza by the Via S. Antonino, turn to the

right past the *Palazzo Comunale*, and follow the Via di Campagna to the right to the church of —

S. Maria di Campagna (Pl. 6; A, 2), said to have been erected by *Bramante*, but disfigured by alterations. It contains some admirable frescoes by *Pordenone* (to the left of the entrance St. Augustine), paintings in the two chapels on the left with small domes, and also in the large dome. Behind the high-altar is a Descent from the Cross, after Tintoretto. — We return by the Via di Campagna, and through the Via S. Eufemia and Via S. Sisto reach the church of —

*S. Sisto (Pl. 9; D, 1), the richest in Piacenza, erected in 1499-1511, with a fine Ionic atrium in front of the modern façade. About 1518 Raphael painted for this church his master-piece, the Sistine Madonna (Madonna with St. Sixtus and St. Barbara, now at Dresden), which was sold in 1753 to Augustus III., king of Poland and elector of Saxony, for 20,000 ducats and replaced by a copy by Avanzini (beginning of 18th cent.). The choir contains pictures by *Camillo Procaccini*, *Palma Giovane*, etc., also several good intarsias and (in the left transept) the unfinished monument of Margaret of Austria (d. 1586), daughter of Charles V. and wife of Ottavio Farnese, Duke of Parma, the father of Alessandro Farnese. On each side of the entrance is a tiny chapel with a dome and a Greek cross.

A little to the E. of S. Sisto is the *Palazzo Farnese* (Pl. E, 2), erected in a magnificent style by *Vignola* during the reign of Margaret in 1558, one of his first great works. It was never completed, and is now a barrack. — In the Via delle Benedettine, farther to the N.E., is the *Palazzo dei Tribunali* (formerly *Landi*), with two dilapidated courts, a handsome frieze, and a rich early-Renaissance portal (on the side next the church of S. Lorenzo).

The *Biblioteca Pubblica* (Pl. 10; E, 3) contains 120,000 vols., including a valuable psalter on red parchment, bound in silver, which once belonged to Angelberga, the consort of Emp. Lewis II. (857), and a copy of Dante ('Codex Landianus'), supposed to date from 1336; also a small archæological and palæontological collection.

From Piacenza to Cremona see p. 179.

A Steam-Tramway, starting near the railway-station (fares 1 fr. 60 c., 1 fr.), connects Piacenza with (14 M., in 1½ hr.) Ponte dell' Olio (*Albergo del Sole*, poor), a small manufacturing town, picturesquely situated at the mouth of the *Val Nure*, 14 M. to the S. On market-days (Tuesdays) it presents a very interesting picture of Italian peasant life. — From Ponte dell' Olio a road leads to *Bergonzo* (Alb. dell' Agnello, rustic), formerly called *Bettola*, the chief depot for the local traffic on the N. side of the Apennines.

A diligence plies daily in 6 hrs. from Piacenza to *Bobbio*, 25 M. to the S.W., once famous for the library in the monastery.

The remains of the ancient town of Velleia, which is believed to have been buried by a landslip in the reign of the Emp. Probus (about 276), lie 26 M. to the S.E. of Piacenza. Various antiquities excavated here in 1760-75 are now in the museum at Parma (p. 301). An amphitheatre, temple, forum, etc., have also been discovered. The route to Velleia is

by *S. Polo*, *S. Giorgio* on the *Nure*, with a villa of the Scotti erected by Vignola, *Rezzano*, and *Badagnano* (where the carriage-road terminates). — Velleia may also be reached from Fiorenzuola (see below), viâ *Castel Arquato*.

The RAILWAY FROM PIACENZA TO BOLOGNA follows the direction of the *Via Æmilia*, the road constructed by the Roman Consul M. Æmilius Lepidus, B.C. 187, and named after himself (comp. p. 291), several traces of which still exist. The train passes *S. Lazaro*, an ecclesiastical seminary greatly enriched in the 18th cent. by the eminent Cardinal Alberoni, who was born at Fiorenzuola in 1664 (d. 1752) The church contains his tomb, and pictures by Procaccini, Zucchero, etc.

Near (48½ M) *Ponte Nure* the train crosses the *Nure*, and soon passes *Fontana Fredda*, where Theodoric the Great and the Lombard kings once possessed a country-residence. Beyond (53 M.) *Cadeo* the *Arda* is crossed. 56½ M. *Fiorenzuola*, a small but thriving place. To *Velleia*, see above.

61½ M. *Alseno*. — Then the small town of (65½ M.) **Borgo San Donnino** *(Croce Bianca; Angelo)*, the ancient *Fidentia Julia*, which received its present name in 387 from St. Domninus, who had suffered martyrdom about a century earlier, under Maximian, and to whom the ancient Romanesque **Cathedral* is dedicated. This church is one of the finest in N. Italy, the admirable façade (the upper part unfinished) has three lion portals, and the interior with its round-arch arcades is of elegant proportions

71 M. *Castel Guelfo*, with the *Torre d'Orlando*, a ruined castle erected by the Ghibelline Orlando Pallavicino about 1407, for protection against the Guelph Ottone Terzi of Parma. The train crosses the river *Taro*, over which the road is carried here by a bridge of twenty arches, constructed in 1816-21 (under Duchess Marie Louise, ex-Empress of the French); charming view of the Apennines to the right. The costumes of the peasant-women here are peculiar.

79½ M. **Parma**, see p. 298. — Parma is the junction for the line to *Suzzara* and *Mantua*, see p. 216. Lines have been begun from Parma to *Spezia* (p. 113) and to *Piadena* (p. 179).

The train crosses the *Enza*, formerly the boundary between the duchies of Parma and Modena, and, beyond (84½ M.) *S. Ilario*, the *Crostolo*.

96½ M. **Reggio**. — ALBERGO DELLA POSTA, in the main street; CAVALLETTO, near the Piazza, R. 1½, A. ½ fr.

Café Vittorio Emanuele.

Cab, per drive 80 c., per hour 1½ fr., at night 1 fr. and 2 fr. 20 c. respectively.

Reggio, which is also called *Reggio nell' Emilia* to distinguish it from Reggio in Calabria, the ancient *Regium Lepidi*, is the capital of a province and a town of 19,200 inhab. (commune 50,700), possessing broad streets flanked with arcades. *Lodovico Ariosto* (d. 1533), the greatest Italian poet of the 16th cent., was born here

on 8th Sept., 1474, in a house near the Municipio, which is still shown (Pl. 4).

In the Piazza Maggiore (Pl. C, 3), nearly in the centre of the town, is situated the *Cathedral (Pl. 5), erected in the 15th cent., with a Renaissance façade, completed only in the lower part, in which interesting traces of the earlier Romanesque church of the 12th cent. are still observable. Above the principal entrance are colossal statues of Adam and Eve by *Clementi* of Reggio (d. 1584), a pupil of Michael Angelo. The other statues on the façade are by his pupils.

The Interior, which has a lofty choir and a crypt, contains several statues and monuments by *Clementi*, the finest being the monument of *Ugo Rangoni, Bishop of Reggio, and nuncio of Paul III. at the court of Charles V. (in the chapel to the right of the choir); the monument of Horatius Malegnatius is also attributed to him, dating from 1568 (immediately on the right of the entrance). — In the 1st chapel on the left is the tomb of Clementi, with his bust, by his pupil *Pacchione* (1588).

On the S. side of the piazza is the *Municipio* (Pl. 18); at the entrance is a marble bust of General Cialdini, who was born here.

Proceeding to the right past the Municipio, and following a broad street to the right, we next reach the church of the **Madonna della Ghiara* (Pl. 6, A, 3), built in 1597 from a design by Balbi, in the form of a Greek cross covered with a dome.

The Interior is adorned with frescoes in the nave as far as the dome and in the N. aisle by *Luca Ferrari* (1605-54) of Reggio, a pupil of Guido Reni. The altar in the latter, presented by the town in 1621, has an altar-piece by *Guercino*. The frescoes in the choir are by *Tiarini* of Bologna, of the school of the Carracci; the Annunciation at the back of the high altar is by *Carlo Cesari* (brother of Paolo Veronese), and the frescoes in the S. transept are by *Leonello Spada* and others.

Passing through the arches to the right of the cathedral, we reach the Piazza Minore, with the church of *S. Prospero* (Pl. 14; C, 3, 4), re-erected in 1504 by *Gasparo Bisi* on the site of an earlier Romanesque edifice, to which the six marble lions of the façade originally belonged. The choir contains damaged frescoes by Campi and Procaccini, and pictures by Tiarini.

The *Madonna della Consolazione* (Pl. 7; C, 2) is a handsome modern church near the theatre. — The *Theatre* (Pl. C, 2), the chief boast of Reggio, is a remarkably fine edifice for so small a town. — The *Museum* (Pl. 16; C, 2) contains the natural history collection of the celebrated *Spallanzani* (b. at Reggio in 1729, d. 1799) and a palæo-ethnological collection illustrative of the history of the province. — The *Library* (Pl. 3; B, 4) contains 56,000 vols., and 1086 MSS.

Correggio, 9 M. to the N.E. of Reggio, formerly the capital of a principality belonging to the Duchy of Modena, was the birthplace (in 1494) of the celebrated painter *Antonio Allegri da Correggio* (d. 1534). The piazza is embellished with a statue of the master by *F. Vela*, erected in 1880.

Excursion to Canossa (see small map on the plan of Reggio), 8 hrs. there and back; carriages at the 'stabilimento di vetture' at Reggio near the Albergo della Posta (with one horse 10-15, with two horses 20-25 fr.). The route is by the road to Massa (p. 115), traversing a fertile and pic-

immense plain, enclosed by hills which at first are sprinkled with villas, and leading by *Pajanello* (on the hills to the right lies *Quattrocastella*, with the ruins of four castles which once belonged to the Countess Matilda of Tuscany, d. 1115) to the small village of *Pecorile* (tavern). The route beyond this point must be continued on horseback or on foot. The path cannot be mistaken. It leads through the village, and then to the right towards the church of *Casola*, which is left on the hill to the right; at the angle of the hill Canossa comes in sight, and the path leads in the direction of the village along the dreary bed of the *Cempola*. The walk to the foot of the castle-hill takes 1 hr.; we then ascend for ½ hr in the direction of the church of S. Paolo which lies three-quarters of the way up the hill, follow a level path round the castle-rock and at the back of the small village of *Canossa* (poor tavern), and lastly mount to the summit of the rock, which is crowned by the scanty, ivy-clad ruins of the castle of **Canossa**. The castle once belonged to the Countess of Tuscany above mentioned, and was afterwards destroyed by the inhabitants of Reggio in 1255. The Emp. Henry IV. performed penance here in presence of Pope Gregory VII. during three days in 1077. The castle-well contains good water. *Magnificent view of the Apennines towards the S., with the well-preserved castle of Rossena in the foreground, and of the vast plain of the Po towards the N., with Parma, Reggio, and Modena. Excavations have been prosecuted here for some years.

A branch-line runs from Reggio S. to (9½ M.) *Ventoso*. Unimportant stations.

104 M. *Rubiera*. The *Secchia* is then crossed.

111½ M. **Modena**, see p. 304.

The train continues to follow the direction of the Via Æmilia and crosses the *Panaro* near *S. Ambrogio*. — 119 M. *Castelfranco*, a small town, supposed to be the *Forum Gallorum* where Antony was defeated by Octavian and Hirtius, B.C. 43. Near (124 M.) *Samoggia*, *Anzola*, and *Lavino* the train crosses the rivers of these names, and then the narrow *Reno*, the ancient *Rhenus*, or *Amnis Bononiensis*. As Bologna is approached the country is open and richly clothed with vegetation; the *Monte della Guardia* (p. 332) is a conspicuous point.

135 M. **Bologna**, see p. 306.

42. Parma.

Hotels. *Albergo Centrale Croce Bianca, in the Piazza della Steccata R. good, cuisine less so; Italia, with good trattoria, Alb. S. Lorenzo, unpretending but well spoken of, both in the Via Cavour; Leone d'Oro, near the Corso Vittorio Emanuele.

Cafés. *Cavour*, Via Cavour; *Risorgimento*, Corso Vittorio Emanuele.

Post Office (Pl. 32, E, 3), Piazza della Prefettura.

Cab to or from the station 1 fr., two-horse 1 fr. 60 c.; at night 1¼ or 2 fr.; per hour 1 fr. 60 c. or 2 fr. — Omnibus 40 or 50 c., trunk 20 c.

Parma, situated on the river *Parma*, a small tributary of the Po, the capital of a province (formerly a duchy), is a town of entirely modern appearance, but of very ancient origin, with broad streets, and 44,492 inhabitants. It possesses a university founded in 1549, and the felt-hat manufactories are important.

The foundation of Parma reaches back to prehistoric time, as was proved in 1884 by the discovery of a lake-dwelling of the bronze period. It was afterwards occupied by the Etruscans and at a later period conquered first by the Gauls, and then by the Romans, and in B.C. 183 was

erected into a Roman colony at the same time with Mutina (Modena). It was subsequently extended by Augustus, and called *Colonia Julia Augusta Parma*. Both in ancient and modern times its woollen manufactories have rendered it a place of some consequence. It participated in the general development of the towns of Upper Italy, zealously espoused the cause of the Guelphs, and in 1247-48 was long unsuccessfully besieged by Emp. Frederick II. In 1308 *Oberto da Correggio* obtained possession of the supreme power. In 1341 after various vicissitudes Parma came into the hands of the *Visconti*, and from that period down to 1512 was generally united with the Duchy of Milan. In 1556, after it had been annexed to the States of the Church, it was presented by *Pope Paul III.* with Piacenza, to his infamous son *Pier Luigi Farnese*. This prince was assassinated in 1547, and was succeeded by seven dukes of his family, after which the male line became extinct in 1731. *Elisabeth*, the daughter and sole heiress of Duke Ranuccio II., was married to King *Philip V. of Spain*, and by the quadruple alliance concluded at London in 1718, the succession was secured to their son *Charles*, who, however, ascended the throne of Naples in 1734, and deprived Parma of many treasures of art which now grace the national museum at Naples. By the Peace of Aix la Chapelle in 1748 the duchy was ceded by Austria to his younger brother *Philip*; in 1807 it was annexed to France, and in 1815 awarded to *Marie Louise*, who ruled better than the Italian princes, and benefited the country by the construction of roads. In 1847, after her death, it came into the possession of the Bourbons, who had hitherto been indemnified with Lucca. *Charles II.* (d. 1849) was banished; in 1854 *Charles III.* was assassinated in the open street, and in 1859 his widow withdrew along with the Austrian garrison. The Duchy covered an area of 2216 sq. M., and had a population of about half a million souls.

Parma owes its importance in the History of Art to *Antonio Allegri of Correggio* (1494-1534; p. 297), who lived here in a quiet and modest style, and died early. It was not till a later period, when he was followed by the Carracci, that his merits were duly appreciated (characteristics, see p. lviii). The best known of his pupils is *Francesco Mazzuola*, surnamed *Parmeggianino* (1503-40), an excellent portrait painter, and a native of Parma.

The ancient *Via Æmilia* (p. 296) intersects the town, from the *Porto Vittorio Emanuele* to the *Porto d'Asolo*, crossing the *Piazza Grande (Pl. E, F, 4), in which rise the *Palazzo del Governo* (Pl. 20, E, 3) and the *Pal. del Comune* (Pl. 21; F, 4). In front of the latter edifice is a *Statue of Correggio*, erected in 1872. — A little to the N. rises the —

*Cathedral (*Il Duomo*, Pl. 1; F, 3), an admirable example of the Lombard-Romanesque style, begun in 1058, but not completed till the 13th century. It is a cruciform building covered with a dome, with a raised choir above a crypt, and a broad façade with a triple columnar gallery. The three portals are embellished with two huge lions (executed in 1281 by *Bono da Bisone*) and four of smaller size, and sculptures by *Lucchino Bianchini* 1493.

The Interior, consisting of nave and aisles, rests on fourteen articulated pillars, above which runs a fine triforium. The vaulting of the nave was painted by *Giorgione Mazzuola*. 3rd chapel on the right, a Descent from the Cross in relief by *Benedetto Antelami* (1178); 4th chapel, frescoes of the 15th cent.; 5th chapel, frescoes by *Reniforce*, a pupil of Correggio. To the right of the steps to the choir is the *Cappella S. Agata* with an altar-piece by *Gatti*, and on the right a bust of Petrarch, who was archdeacon of the cathedral, a work of 1718.

The octagonal Dome is adorned with an *Assumption by *Correggio* (1520-30, unfortunately much injured by damp). "It seems as if some mighty upward impulse had impelled the whole armies of Christendom to soar

away from earth to joyful bliss. A striking feature of the work is that the figures seem to cleave the vaulting and to be in the act of forcing their way out of the church-walls into bright ether. The masterly and almost playful manner in which the greatest difficulties in the work have been overcome has ever been an object of the highest admiration. — '*Correggio*' by *Dr. Julius Meyer*. Noon is the best hour for inspecting the painting. Persons not liable to dizziness may ascend into the dome to examine the painting more closely, but no great advantage is thus gained. (Copies in the picture gallery, see p. 302.) To the right, above the tribune, are portraits of Correggio and his family. In the Choir, David and St. Cecilia, by *Oral Cav. Francesco*, and good half-Gothic stalls by *Cristoforo Landinara* (1473). The Crypt, a spacious cruciform structure with thirty-eight marble columns, contains monuments of (r.) the Canon Montini (1507), the jurist Prati further on, by *Clemente* (1582), and of Bernardo degli Uberti. The Sacristy contains frescoes of the 14th cent. and intarsias by *Lorenzo Bonedeo*. — The principal altar is by *Clemente*. The 5th Chapel to the left of the entrance contains frescoes of the 14th cent., on the left History of St. Peter, on the right SS. Sebastian and Catharine.

The **Baptistery** (*Battistero*, Pl. 2, F. 3), constructed of Veronese marble, externally octagonal, with three round-arched portals, and consisting of five stories with colonnades and a flat roof surmounted by seven pyramidal turrets and a belfry, was designed by *Benedetto Antelami*, and erected in 1196-1270. Around nearly the whole exterior of the building runs a series of medallions, representing various animals of symbolical import. The portals are adorned with the following scriptural subjects: —

At the E. Portal (towards the Piazza), above, is the Nativity of Christ, then the History of John the Baptist; on the door posts are genealogical trees of Jacob and of Jesse. — At the W. Portal above a curious representation of the Last Judgment. On the door posts to the left, Christ performing works of mercy, on the right the six ages of man. On the S. side is an Allegory of Death from the biblical romance of Barlaam and Josaphat. All these are probably by *Benedetto Antelami*, whose name appears as the master from the inscription on the portal.

The Interior (closed, key in the house opposite the S. entrance) is sixteen-sided, with thirteen arches and three doorways below and two galleries above, and graceful columns in the walls. The sculptures have only been partly completed. The old frescoes in the dome (13th-14th cent.) represent the history of John the Baptist and prophets, with a number of saints below. The whole population of Parma since 1216 is said to have been baptised here. The font dates from 1284. Above the high altar, ancient sculptures, said to have been found in the Roman Theatre.

At the back of the cathedral is situated the church of —

S. Giovanni Evangelista (Pl. 10, G, 3), belonging to an ancient Benedictine monastery, which is now a barrack. This elegant cruciform structure, covered with a dome, with aisles and two series of chapels, was erected in 1510 by *Bernardino Zaccagni* (not Bramante), the façade is by *Simone Moschino* (1607).

Interior. In the two first chapels on the left, *Frescoes by *Parmeggianino* (SS. Lucia and Apollonia, two deacons, S. Giorgio and S. Agata); in the 1st chapel on the right, a handsome monument of the Countess Sanvitale Montenuovo, daughter of Maria Louisa, the wife of Napoleon I.; in the 2nd a *Nativity, by *Giacomo Francia*, 1519. The sombre Dome is adorned with *Frescoes by *Correggio*, representing Christ in glory, surrounded by apostles and angels, painted in 1520-24 (the best time to see them is at noon or 4 p.m.; copies in the picture gallery, see p. 302). The half dome of the *Choir* containing a Coronation of Mary by Cor-

reggio was removed in 1564 (the original of the principal group is in the Library, p. 305; copies of other parts of this great composition by Ann. and Ag. Carracci are in the picture-gallery, see p. 302). The new dome of the choir was adorned with a copy of the complete work by *Cesare Aretusi*. The handsome choir-stalls are by Zucchi and Testa. In the archway of the door of the sacristy (N. transept) *S. Giovanni by *Correggio*. — The picturesque monastery-courts (to the left of the church) are not now accessible. Among the guests who have been entertained in the monastery were King Charles Emmanuel, when a fugitive in 1798, Pope Pius VI. as a prisoner of the French in 1799, and Pope Pius VII. in 1805.

The ***Madonna della Steccata** (Pl. 11; E, 3), an imitation of St. Peter's (a Greek cross with rounded ends), designed by *Bernardino Zaccagni* in 1521, is situated in the street leading from the principal piazza to the (formerly) ducal palace. The soaring dome and the four half-cupolas produce a very imposing effect.

Interior. The corner chapel to the left of the entrance contains a *Madonna of the school of *Fil. Mazzuola* (see p. 299). In the corner-chapel between the choir and the S. transept, monuments (r.) of Duke Ottavio Farnese and (l.) of Sforzino Sforza, the latter by *Giov. Franc. da Grado*, 1529. The archway of the choir is adorned with frescoes by *Parmeggianino*, the tribune with frescoes by *Anselmi*. Corner-chapel on the right of the choir: monument of Guido da Correggio, by *G. B. Barbieri*; the 1st chapel on the right contains the monument of Baltrando Rossi, dating from the first half of the 15th century.

The Piazza adjoining the church is adorned with a *Monument to Fr. Mazzuola*, surnamed *Parmeggianino* (p. 299), by Giov. Chierici, erected in 1879.

In the Piazza della Prefettura (Pl. E, 3) are a *Statue of Victor Emanuel II.* and the *Palazzo Ducale* (Pl. 18), now the seat of the Prefettura.

To the N.W. of the Palazzo Ducale, which is passed on the right, is the **Palazzo della Pilotta** (Pl. E, 2), an extensive block of buildings, begun in 1597 by the *Farnese*, but never completed, containing a very valuable collection of antiquities and pictures, as well as a considerable library (cross the court and ascend a broad flight of steps to the left); open daily 9–4, adm. 1 fr.; on Sun. and festivals 10–2, gratis.

In the half-story is the *Museo di Antichità.

I. Room. *Collection of Coins*, arranged in four cabinets and consisting of 30,000 specimens. The two glass-cases contain Parmesan coins and medals. — II. Room. Bronzes: the *Tabula Alimentaria* of Trajan, containing directions for the maintenance of poor children; bronze tablet with the *Lex Rubria de Galliis Cisalpina*, and other inscriptions on bronze, obtained in the excavations at Velleia (p. 295), begun in 1760 by Philip Bourbon; head of Hadrian in gilded bronze; bust of a young man; *Drunken Hercules, a bronze statuette; Bacchus, Victoria, Ajax, and other bronze statuettes from Velleia; terracottas; golden necklaces, bracelets, and clasps of the later imperial epoch, found in digging the foundations of the theatre at Parma. — III. Room. Architectural fragments from the excavations (1844) in the ancient theatre of Parma. — IV. Room (corridor). Roman amphorae, dolia, and vases. — V. Room. Graeco-Italian vases (Peleus and Thetis, Bellerophon and the Chimaera, *Theft of the Tripod). — VI. Room. Etruscan antiquities, cinerary urns, vases, idols, ornaments of bronze, silver, and gold. — Room VII (corridor). Egyptian antiquities. — Room VIII. Draped statues of Germanicus, Livia Drusilla, Agrippina, Caligula, and six prætors from Velleia; statues of Agrippina and Leda from the

Roman theatre at Parma, Jupiter Olympicus, Jupiter Serapis, torso in basalt, good torso of a youth, from other excavations. — Rooms IX. and X contain carved and inlaid wooden cabinets, bronzes and a collection of the dies of Parmesan coins. A staircase descends from the first room to the rooms on the *ground floor*. Room XI. Roman inscriptions, some of them of Christian origin, arranged according to the places where they were found. Room XII. Valuable collection of pre-Roman antiquities found in the province of Parma: weapons, implements of flint, bone, bronze, iron, and clay. — Room XIII. Similar antiquities from the 'Terramare' of Castione. — Rooms XIV and XV (ground floor) contain mediæval terracottas and Venetian and other glass of the 16th century.

The extensive **Picture Gallery** is on the first floor. The pictures are numbered and labelled with the names of the painters.

I. Room: nothing worthy of note. — II. *Room*. On the left, *31. Madonna della Scala (formerly in the church della Scala), a celebrated picture by *Correggio*, unfortunately much damaged. The other works are chiefly of the school preceding Correggio: 44. *Francesco Mazzola* surnamed *Parmigianino*: Espousals of the Virgin; 74. *Girolamo Mazzola*: Holy Family; 85. *Aretusi*: Annunciation; 92. Copy of *Parmigianino's* Madonna del Collo Lungo in the Pitti Palace (p. 164); others by *Lanfranco*, *Mirandola*, etc. — III. Room or Rotunda. Paintings by modern artists, and two colossal statues of Hercules and Bacchus in basalt, found in the imperial palaces at Rome.

Large Saloon. Over the entrance, on the right and left, and at the opposite end, *Copies of Correggio's Coronation of Mary (in S. Giovanni, p. 300) by *Annibale* and *Agostino Carracci*. By the entrance, on the right and left, below: 115. *Spagnoletto*: Twelve Apostles; then, on the right, further on: *118. *Fr. Francia*: Descent from the Cross, and 120. Enthroned Madonna (1515); 154. *Leal Carvasal*: Entombment of Mary; 188. *Fra Paolo da Pistoja*: Adoration of the Magi; 189. *Gian Bellini* (?): Christ as a boy with the Scriptures; 197. Ascribed to *Tiziano*: Christ bearing the Cross. Statue of Marie Louise in a sitting posture, in marble, by *Canova*. On the left: 213. *Pinturicchio*: Ascension; 214. *Pagnolo Veronese*: Mercury conquered by Religion; 217. *Giovanni da S. Giovanni*: A merry party. The door to the left at the upper end of the room leads to the Studio di Incisione, which contains admirable engravings by Toschi (d. 1854) from Correggio, Raphael, etc. A small door at the beginning of the Large Saloon, to the left, leads to the rooms containing the best pictures in the collection. —

XI. Room: Landscapes of various schools. — X. Room: Portraits: 330. *Rafaelino del Piombo*: Pope Clement VII. and a chamberlain.

IX. Room: ***320. *Correggio*: Madonna della Scodella. 'The picture breathes a spirit of cheerful and calm emotion and is suffused in a soft and sunny glow. The figures, marked by the most delicate gradations of light and shadow, stand out clearly against the darker wooded background, the tone of which is of a juicy greenish brown.' (*Meyer*).

VIII. Room: 330 *et seq.*, Fresco Drawings from Correggio.

VII. Room: *351. *Correggio*: Madonna di S. Girolamo, also known as 'Il Giorno': the figure of the Magdalene, prostrate in utter humiliation, is especially admired (*Meyer*). The adjoining corridor contains *Wafer Cartons from Correggio by Toschi and his pupils.

VI. Room: *365. *Holbein*: Portrait of Erasmus of Rotterdam. — *366. *Correggio*, Martyrdom of Placidus and Flavia. The artist's principal aim is to produce a pleasing picture. The tragic scene is transacted in a rich and charming landscape. The wonderfully picturesque execution and the harmony of the lively and yet subdued tints are most attractive. Even the shadows produce an effect of light, and define the form clearly and decidedly. The figures as it were float, breathe, and move in an atmosphere of brilliant light (*Meyer*). — 370. *Pordenone*, Madonna; *369. *Sebastiano del Piombo*, Madonna; 372. *Leonardo da Vinci* (?), Head; *373. *Correggio*, Descent from the Cross.

V. Room: 378. *Van der Heist*, Portrait; *371. *Giulio Romano* (after a

sketch by Raphael, in the Louvre), Christ in glory, with the Madonna, SS. John, Paul, and Catharine; 555. *Garofalo*, Madonna; 554. *Murillo*, Job.

The door opposite the picture-gallery in the same story leads to the *Library (Pl. 23).

The library contains more than 200,000 vols. and 5000 MSS.; several of the latter are of Oriental origin, amongst them the Koran which the Emp. Leopold I. found in 1683 in the tent of the grand-vizier Cara Mustapha after the raising of the siege of Vienna; the 'livre d'heures' (prayer-book) of Henry II.; a Dante written by Petrarch in 1370; a letter of Luther, Byzantine and Jewish miniatures; the original fresco of *Correggio's* Coronation of Mary from S. Giovanni (p. 301), a room with frescoes from the 'Divine Comedy' by *Franc. Scaramuccia*, formerly the director of the academy, completed in 1667.

The **Teatro Farnese**, also situated here (keys kept by the custodian of the picture-gallery, fee 50 c.), was erected in 1618-28 by *G. B. Aleotti*, a pupil of Palladio, and has recently been restored in excellent taste. — The (formerly) ducal *Tipografia*, founded by *Bodoni* in 1768, is celebrated for its admirable printing.

The custodians of the picture-gallery also keep the keys (fee 50 c.) of the —

***Convento di S. Paolo** (Pl. 13, F, 2), formerly a Benedictine nunnery, now a school, an insignificant building, containing charming ***Frescoes** by *Correggio* in the *Camera di S. Paolo*, which was thus decorated by order of the abbess Giovanna da Piacenza in 1518 (the best preserved works of the master): over the chimney-piece Diana, on the ceiling Cupids and emblems of the chase (the celebrated 'Putti del Correggio'), on the frieze the Graces, Fortuna, Adonis, etc. The most favourable light is in sunny weather, 10-12 a.m.

'This, his first work of a monumental character, shows the painter as already possessed of his full powers. The execution is in the highest degree painstaking and minute, his handling even in fresco is delicate and at the same time broad, soft, and warm. As in the later paintings in the domes of the Cathedral and S. Giovanni Evangelista, the decorative arrangement seems to transcend the limits of the building, and force its way through the ceiling, forming an arbour through which the light of heaven appears to find free ingress'. — *Meyer's Correggio.*

The adjacent room is adorned with exquisite, slightly-figured arabesques on a dark blue ground by *Al. Araldi* (d. 1528). — The monastery church *(S. Lodovico)* contains the monument of Count Neipperg (d. 1829), the husband of the empress Marie Louise of France, afterwards Duchess of Parma, by *Bartolini* of Florence.

To the S. of the Piazza Grande rises the **University** (Pl. 29; E, 4), possessing faculties of jurisprudence, medicine, and mathematics and natural science. The students number about 200. The palæontological and ornithological departments of the natural history museum are worthy of inspection. Director, Prof. P. Strobel.

Quitting the museum and crossing the small river *Parma* by the *Ponte Verde*, we reach the (formerly) *Ducal Garden* (closed at 7 p.m.), at the N. end of which is the **Palazzo del Giardino** (Pl. 19, C, 1, 2), erected by Ottavio Farnese, and adorned with numerous frescoes. One of the apartments contains the Rape of Europa, the Triumph of Venus, the Marriage of Peleus and Thetis,

etc., by *Agostino Cavazzoni* (The palace is now a military school and often inaccessible.)

The garden adjoins the *Rampari*, a promenade encircling the town, and laid out on the site of the former fortifications. To the S., between the Orto Botanico and the castle, lies *Lo Stradone* (Pl. F, G, H, 6), another public walk.

43. Modena.

Hotels. ALBERGO REALE (Pl. a; E, 5), in the Corso Via Emilia, well spoken of, R. & L. 2 fr. 50 c.; S. MARCO (Pl. b; D, 4), Via Porta Vecchia, commercial, R. 2, L. ½, A. 1, omn. ½ fr.; ITALIA, near the Piazza Reale, a good 2nd class inn; ALB. DELLA BANCHETTA, near the station, tolerable.

Caffè Nazionale, Corso Via Emilia, opposite the Dogana (Pl. 26), with restaurant. — *Beer* at the *Birreria Tosi*, on the W. ramparts, between the Porta S. Agostino and Baloardo di S. Francesco.

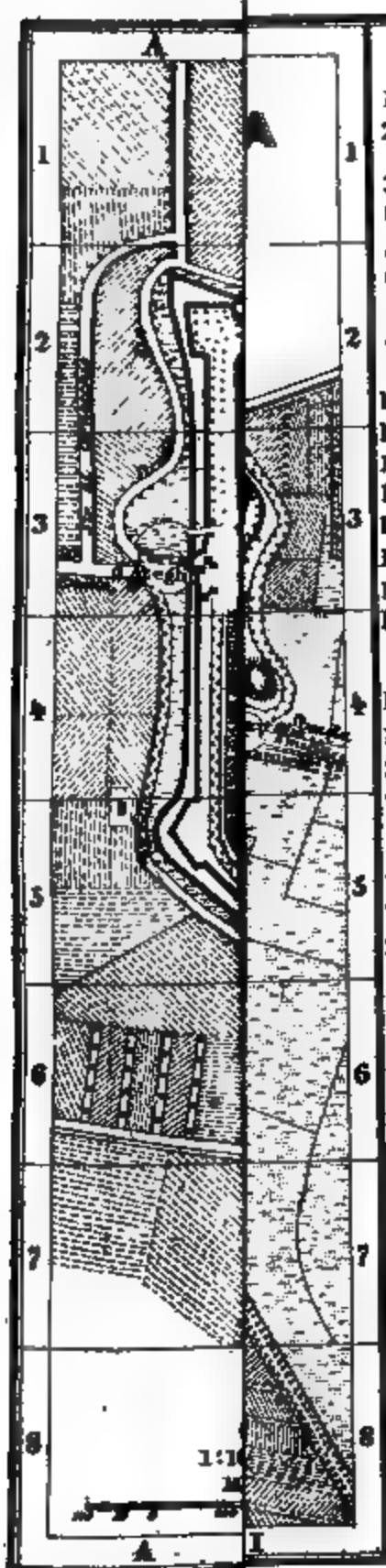
Cab with one horse 80 c., with two 1 fr. per drive, at night 1 fr. 80 or 1 fr. 80 c.; per hour 1 fr. 60 c. or 2 fr., at night 2 fr. 40 or 3 fr. 60 c., each additional half-hour 50 or 60 c., at night 75 or 90 c. — TRAMWAY through several of the streets.

Modena, a town with 31,053 inhab. (commune 58,000), situated in a fertile plain between the *Secchia* and the *Panaro*, formerly the capital of the duchy of that name, and now that of the province of Emilia, possesses broad streets, spacious arcades, a university, and an academy of art.

Modena, the ancient *Mutina*, in the dominions of the Gallic Boii, became a Roman colony in B.C. 183, and, being situated on the high-road from Rome to Mediolanum (Milan), was a place of some importance. After the murder of Caesar, Brutus was besieged here by Antony for four months, Dec. 44 to April 43 B.C. (*Bellum Mutinense*), but the latter was defeated by Octavian with the consuls Pansa and Hirtius, and compelled to raise the siege. — In the middle ages Modena belonged to the estates of the Countess Matilda, but eventually obtained its independence and became the scene of violent conflicts between the Guelphs and Ghibellines. In 1288 *Obizzo II. d'Este* gained possession of the supreme power, which his descendants continued to enjoy (see p. 310). — On the death of Alphonso II., without issue (1597), the states of Modena and Reggio (but not that of Ferrara) fell to his kinsman *Cesare d'Este* (1598), husband of Virginia de' Medici, daughter of Grand-duke Cosimo I. of Florence. *Hercules III.* (d. 1803), who by the Peace of Lunéville lost Modena in 1801, was the last of the family of Este. Through his daughter *Beatrice*, who married Archduke Ferdinand, the duchy came into the possession of the younger branch of the House of Austria in 1814. The insurrections of 1848 and 1851 were quelled with cruel severity. Francis V., the last duke, quitted his dominions in 1860 and went over to the Austrians.

A specialty of Modena with regard to art history, was the sculpturing of TERRACOTTAS, the aim of the artists being to represent dramatic groups rather in accordance with pictorial than plastic principles, and therefore calculated only for being exhibited in niches. This branch of art was first fully developed by the strongly realistic master *Guido Mazzoni*, some of whose works may be inspected in the crypt of the cathedral (see below), and in S. Giovanni Decollato (Pl. 7). The art was next practised in a more refined style by *Antonio Begarelli* (d. 1565), who rejected the aid of painting, and brought it to the utmost perfection of which it seems capable.

The *Cathedral (Pl. 1; D, 5), begun in the Romanesque style in 1099 by *Lanfranco*, consecrated in 1184, has a superstructure of



Chiese

1. *Cattedrale* . . . F. 3.
2. *Battisterio* . . . F. 3.
3. *S. Alessandro* . . . E. 3.
4. *S. Andrea* . . . E. 4.
5. *S.S. Annunziata* . . . C. D. 4.
6. *S. Antonio* . . . G. 4.
7. *Cappuccini (nuove)* . . . F. 6.
8. *S. Cristina* . . . F. 4.
9. *S. Francesco del Prato* . . . G. E.
10. *S. Giovanni Evangelista* . . . C. 3.
11. *Madonna della Steccata* . . . E. 3.
12. *S. Michele* . . . E. 4.
13. *S. Paolo (ora S. Ludovico)* . . . E. 2.
14. *S. Sepolcro* . . . E. 4.
15. *S. Tommaso* . . . E. 5.
16. *S.S. Trinità (vecchie)* . . . F. 2.
17. *S. Ulderico* . . . F. 6.

Palazzi

18. *P. Ducale (Prefettura)* . . . E. 3.
19. » *del Giardino* . . . C. 1. 2.
20. » *del Governo (Questura)* . . . E. 3.
21. » *del Comune* . . . F. 4.

Istituti pubblici

22. *Accademia delle Belle Arti* . . . D. E. 2.
23. *Biblioteca* . . . D. E. 2.
24. *Collegio Salatta* . . . E. 4. 5.
25. *Congregazione della Carità* . . . E. 4.
26. *Orto Botanico* . . . F. 6.
27. *Seminario* . . . F. 3.
28. *Università* . . . E. 4.
30. *Teatro Tornaco* . . . E. 2.
31. » *Regio* . . . E. 3.
32. *Posta delle Lettere* . . . E. 3.

Monumenti

33. *Pal. Bracciolo* . . . E. 3.

Geograph. Anstalt von Wagner & Debes. Leip

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later date. The façade is relieved by a large rose-window and a simple colonnade (three arches resting on columns in the wall and enclosed by a larger arch), which is continued round the whole building. The portals are adorned with the often recurring marble lions. The rude sculptures of the façade, representing the Creation, and the history of the first men down to Noah are by *Nicolaus* and *Guilelmus* (about 1099); on the S. side, to the right near the choir, is the history of St. Geminianus, a relief by *Agostino de Firenze*, 1442 (perhaps Agostino di Duccio). The sculptures on the N. side-portal are old and interesting.

The Invention is [illegible] heavy, but impressive. The nave and aisles are supported by movable pillars and columns, over which rise [illegible]. In the 2nd chapel on the left, a late-Gothic Altar of terra-cotta. In the 3rd chapel, a Coronation of Mary with saints on a gold ground, by *Barnabas de Barnabas*, the oldest extant picture of the school of Modena (1385); 4th chapel, Madonna in clouds, St. Jerome, St. Sebastian, and John the Baptist, by *Dosso Dossi*. By the opposite pillar to the pulpit by *Enrico di Campione*, 1322, very ancient font, to the right of the approach to the choir, adapted for the purpose from the capital of a column. Choir-stalls by *Cristoforo Lendinara*, 1465; in the choir, on the right, sculptures of the beginning of the 14th cent. by *Wiedemo* and *Guilelmus*, representing the Passion. Above these are early frescoes of St. Christophorus and the Annunciation. By the left entrance to the choir, and on the left side of the choir, are several monuments of the Rangoni family, the best being that designed by *Guido Romano*, of Claudio-Count of Castelvetro (d. 1587), husband of Lucrezia, daughter of the celebrated Pico della Mirandola (p. 317), and that of Ercolano III. of Este (d. 1646). The right crypt, with four lions at the entrance, and supported by thirty ancient columns, [illegible] of them with Romanesque capitals, the gilded one in front of the high altar being antique, contains the tomb of St. Geminianus; the realistic group over the altar on the right, a Madonna and Christ, with a nun, St. Joseph, and a servant, is by *Mazzoni*.

The Archives of the Cathedral Chapter-House contain a large number of manuscripts.

The **Campanile** or *La Ghirlandina* (Pl. 2), erected in 1224-1319, 335 ft. in height, is one of the finest in N. Italy. It leans a little towards the back of the cathedral, which is itself slightly out of the perpendicular. In the interior is preserved an old *secchia*, or pitcher, which the Modenese captured from the Bolognese at the battle of Rapolino, 15th Nov. 1325. The ascent is recommended (easy stair; custodian 50 c.).

The Corso della Via Emilia is adorned with the statues of the poet *Alessandro Tassoni* (1565-1635), who has humorously described the above mentioned incident in his celebrated epic poem 'La Secchia Rapita' (1616), and of the learned historian *Ludovico Muratori* (1672-1750), erected in 1860 and 1853 respectively.

The **Albergo Arti** (Pl. 20, B. 4), at the W. end of the Corso, built by Duke Francis III. in 1787 and formerly belonging to the *Congregazione di Carità*, has lately been purchased by the Municipio and is now fitted up to accommodate the chief collections of the town.

The Court contains a statue of Duke *Borso of Este* (p. 310), executed by Prof. Ferd. Pellicia at Carrara in 1862 and placed here in 1868, and

the Museo Lapidario, comprising chiefly Roman inscriptions and sarcophagi; in the passage to the left, two mediæval monuments of 1312 and 1316. – On the ground floor is also the *Biblioteca Poleth*, for students of the academy of arts.

On the first floor is the Biblioteca Estense, with 90,000 vols. and 2000 MSS., transferred by Duke Cesare d'Este from Ferrara to Modena in 1598, when Pope Clement claimed the Duchy of Ferrara as a vacant fief (p. 311). Some of the MSS. are very valuable: e.g. a collection of Provençal poems by Ferrari (1254); Dante with miniatures of the 14th cent.; prayer-book of Elector Albert of Mayence (d. 1545) with miniatures. The library is generally accessible also during the vacation (1st Aug. to 1st Oct.).

The second floor contains the Picture Gallery (*Pinacoteca Estense*), but was not yet opened in Jan. 1900. Among the pictures may be mentioned: *Simone Sanese*, Madonna and angels (1370); *Bernabo da Modena*, Madonna (14th cent.); *Gian Francesco Antempitta* of the Virgin; *Bartolommeo Bonasone* Pieta (1488); **Franc. Bianchi Ferrari* (Correggio's teacher), Annunciation; *Bernardino Loco*, Madonna and two saints (1505); *Marco Meloni*, Madonna and two saints (1518); *Correggio*, *Ganymede carried off by the eagle (ceiling painting) and Angels; then a number of frescos comprising nine scenes from the *Iliad* (transferred to canvas) by *Niccolò dell'Abbate* of Modena (1512–71); Ceiling paintings by *Tintoretto* from Ovid's Metamorphoses; Copy of Titian, Portrait of a lady; *P. Veronese*, Portrait of a knight; *Palma Giovane*, Allegory; *Bonifacio*, Adoration of the Magi; *Gian da Cosignano*, Descent from the Cross; **Guido Reni*, Christ on the Cross; *Guercino*, St. Peter reading; *Garofalo*, Madonna and saints; *Dosso Dossi*, Adoration of the Child; *Ludovico Carracci*, Flora; *Annibale Carracci*, Venus; *Giuseppe Maria Crespi*, Soldier drinking; two landscapes by *Salvator Rosa*; *Guercino*, Crucifixion of St. Peter; *Tintoretto*, Mythological pictures; *Leonello Spada*, Gipsy woman; *Gaspare Pagani*, Baptism of St. Catherine; Excellent *Still life* by *Melchiorre*, the director of the gallery; **Palma Vecchio* (or *Pordenone?*), Portrait of a lady; **Pinturicchio*, Madonna and Child; *Holbein* (?), Henry VIII. of England; *Murillo*, Portrait of a Benedictine; *Memling*, St. Christopher, an original repetition of the picture at Munich, with alterations; *Sarto*, Lucrezia, Infant John; *Guido Romano*, Study of a head.

The adjacent church of S. Agostino (Pl. 9, B, C, 4), a 'Pantheon Estense', built by *Bibbiena* (?) in the florid baroque style and lately restored, contains (to the left of the high-altar) a monument to the celebrated savant *Carolus Sigonius* (1524–85) and (to the left on quitting the church) a Pieta by *Begarelli*.

S. Francesco (Pl. 6, C, 9) contains a *Descent from the Cross (in the chapel to the left of the choir) by *Begarelli*, an imposing composition in terracotta, with 13 life-size figures, among which the group of women is specially pleasing.

The *Museo Civico*, in the former Jesuits' College near the church of S. Bartolommeo (Pl. 4, D, 6, accessible to strangers on week-days, 10–3, fee) contains numerous smaller objects, bronzes, glass and earthen ware, wood and ivory carvings, etc. Entrance, Contrada dei Bagni, 17.

At the S. end of the town rises **S. Pietro** (Pl. 10, E, 7), a spacious church with double aisles, one of the best brick façades of the Renaissance, and cross vaulting, partly in the pointed, and partly in the circular style.

Interior. 1st Altar on the right, Pieta, of the School of Ferrara (attributed to *Bono* and *de Rossi*); above the 3rd confessional to the right, a Madonna and angels in clouds with St. John the Baptist and Luke, of the school of *Guercino*. In the chapel to the right of the choir, *Mater-

ing for the dead Christ, in terracotta, by *Antonio Begarelli*. The Madonna and Child in clouds, with four saints below, a group in the R. transept, was begun by *Begarelli* (?) and completed by his nephew Lodovico. Six statues in the nave by the same master. 2nd Altar in the left aisle, Madonna with two saints by *Giambattista Dosi* (re-interred here in 1876).

The **Palazzo Ducale** (Pl. 15; E, 3, 4), a magnificent edifice with a handsome court, begun under Francis I. in 1634 by the Roman *Bartolommeo Avanzini*, is now a military school. — In front of the palace stands a *Monument to Ciro Menotti*, by *Siphinolfi*, erected in 1870.

At the end of the street are the well-kept *Giardini Pubblici* (Pl. F, 3; closed in rainy weather), which, as well as the ramparts of the town, afford pleasant walks.

From Modena to Mantua, see R. 35.

About the year 1770 Duke Francis III. of Modena constructed a bold and interesting, but now neglected road from Modena to Pistoja, a distance of 46 M., leading by *Formigine*, *Serra*, *Pavullo*, *Pieve a Polago*, and *Pinnalto*, at the base of the lofty *Monte Cimone*, where charming views of the Apennines are obtained. A diligence runs daily to Pieve a Polago. Continuation of the road (to Boscolungo, S. Marcello, etc.), see p. 343.

A Railway unites Modena with (10½ M., in ¾ hr.) *Sassuolo*, a small town on the *Secchia*, with a former ducal villa and park. The *Zibio*, a neighbouring volcanic mountain, is remarkable for its naphtha springs.

From Modena to Mirandola, 19½ M., railway in 1½ hr. (fares 2 fr. 10, 1 fr. 40 c.). The least unimportant station is (15½ M.) *Cavezzo*, where a branch diverges to *Finale*. — 19½ M. **Mirandola**, on the old road from Verona to Bologna, once the capital of a duchy which belonged to the *Pico* family, a town with broad streets and picturesque, antiquated buildings. It was originally under the jurisdiction of the abbey of *Nonantola* and the Countess Matilda, and after many vicissitudes came into possession of the Counts of Pico, who retained their supremacy for upwards of three centuries. Count Giovanni Pico (1463-94) was remarkable for his ability and learning. Alexander I. (1619) was the first of the family who bore the title of Duke of Mirandola and Concordia. Francesco Maria, the last duke, sold his dominions to Modena in 1710. The old *Palace* of the dukes, the *Cathedral*, and the church of *Gesù* should be visited.

44. From Padua to Bologna.

70½ M. Railway in 2¾-4½ hrs. (fares 13 fr. 80, 9 fr. 75, 6 fr. 95 c.; express 15 fr. 30, 10 fr. 70 c.).

Padua, see p. 219. The line skirts and crosses the navigable *Canale di Battaglia*. — 6 M. *Abano*, a small town, said to be the birthplace of the historian Livy, lies at some distance to the right of the line. In the vicinity are the *Bagni* ('Baths', a well-appointed establishment), the *Aquae Patavinae*, or *Fons Aponi*, of the Romans, on the E. slope of the *Monti Euganei*, an isolated volcanic chain of hills, with extensive quarries of trachyte. The culminating point of the range is the *Monte Venda* (1890 ft.), on which lie the ruins of a monastery.

8 M. *Montegrotto*. The train passes through a long tunnel, and reaches —

11 M. **Battaglia** *(Albergo alla Spacca)*, with warm baths of considerable repute. The comfortable baths and lodging-houses (R. 2-5, D. 4½ fr.) lie in a beautiful park at the foot of the hill of

Bund' Elena, which is crowned by the château of Count Wimpffen, the proprietor of the watering-place. In the trachyte rock of this hill is a natural *Vapour Grotto*, in which the temperature is 116° Fahr. The baths are found efficacious in cases of gout, chronic rheumatism and cutaneous disorders, scrofula, etc. — In the immediate vicinity of Battaglia is the château of CAVRAJO, erected by the Venetian family of the Obizzi, and now the property of the Austrian Archduke Charles Lewis, heir of the Duke of Modena. It is adorned with numerous frescoes by Celotti, and contains a valuable *Collection of Antiques*.

GROUND-FLOOR. Ante-chamber. Inscriptions, large trilateral Roman monument; farther on, a room with inscriptions and architectural fragments. — FIRST FLOOR. 1st Room. Casts. 2nd R. Early Christian sculptures. HALL. Twenty Etruscan cinerary urns with scenes of leave taking and battles; 9, 17, 19. Death of Neoptolemos at Delphi, 18. Cadmus slaying the dragon; 7. Rape of Helen; to the left, farther on, 40. Relief from a Roman tomb, 45. Torso of a satyr, Bronze vessels from the Euganean Mts.; 102. Greek tomb relief of a young girl; 288. Good relief of the bust of a girl, 545. Statue in a sitting posture, 805. Isis, 1100. Upper half of a portrait statue; 1170. Bearded Dionysus; Egyptian sculptures in granite. — A room to the right contains a large collection of *Weapons*. — The *Oratorio S. Michele*, or *Chapel* of the château, contains good early Italian pictures.

About 3 M. to the S.W. of Battaglia, on the Monti Euganei, is situated **Arquà del Monte**, where *Petrarch* lived and died (1304-74). His monument in front of the church consists of a sarcophagus resting on short columns of red marble, bearing the inscription

> Frigida Francisci lapis hic tegit ossa Petrarcæ,
> Suscipe virgo parens animam! Sate virginis, parce!
> Fessaque nam terris cœli requiescat in arce.

On the top is a bust of Petrarch, dating from 1547. His house in the upper part of the town, with painted wooden ceilings and faded frescoes in allusion to his poems, contains a few reminiscences of its former illustrious owner.

14½ M. *Monselice* (Scudo d'Oro), a town at the base of the Monti Euganei, has remains of fortified walls and a ruined castle, which once belonged to the Patriarch of Venice.

FROM MONSELICE TO MONTAGNANA, 18½ M., railway in 1 hr. (2 fr. 55, 2 fr., 1 fr. 30 c.). — 5½ M. **Este** (*Leone d'Oro*), the ancient *Ateste*, lies at the S. foot of the Euganean hills, on the road which here diverges to Mantua. It possesses the extensive, but now ruinous ancestral residence of the House of Este (p. 310), a spacious piazza surrounded with arcades, the *Porta Vecchia* with a clock tower, the *Museo Civico* in the church of *S. Francesco* (containing several interesting Roman inscriptions), the *Museo Eugenio Prosdocimo* (with a valuable collection of antiquities), the *Cathedral* of elliptical plan with a lofty choir (with a painting by Tiepolo), and the church of *S. Martino* with a leaning tower. The *Casa Benvenuti* (visitors ring) commands a view of the Alps, and in clear weather of the Apennines.

The following stations are *Ospedaletto Euganeo*, *Saletto*, and —

15½ M. **Montagnana** (*Albergo dell' Aquila*, *Alb. Trentino*), a town of 10,000 inhab., the well preserved mediæval fortifications of which with its pinnacled walls and towers amply repay a visit. In the picturesque Piazza stands the Gothic *Cathedral*, with Renaissance door and choir, an altar-piece by P. Veronese, etc. The neighbouring *Pal. del Municipio* is ascribed to Sammichieli and contains a painting by Buoneconsiglio in the large hall. Near the Porta S. Zeno is the *Pal. Pisani*, containing a chapel with the tomb of the Venetian admiral Pisani.

The continuation of the line to Legnago and Mantua is in course of construction.

18 M. *S. Elena*. Near (23 M.) *Stanghella* the line crosses the *Gorzone Canal*. The country is fertile, but flat and marshy. Near *Boara* a new fort is passed and the *Adige* crossed.

27½ M. **Rovigo** (*Pappa d'Oro*, *Corona Ferrea*), on the *Naviglio Adigetto*, an episcopal residence and the capital of a province, with 10,455 inhab., belonged to Venice from 1484 downwards. The Via Ponte Adige leads from the station to the Piazza, in which stands a Venetian column. To the left, adjoining the Café Vittorio Emanuele, is the entrance to the —

Palazzo Comunale, which contains an extensive *Library* and a *Picture Gallery*.

2. Copy of *Titian*, Madonna; 3. Copy of *Gent. Bellini*, Madonna; 4. *Bern. Licinio*, 55. Lucia, Agnes, and Catharine; *11. *Giorgione*, Portrait; 18. *Palma Vecchio*, Madonna and saints; 22. *Giorgione* (attributed by Mr. Crowe to *Bonifacio*), Scourging of Christ; 24. *Biscole*, Christ; 28. *Leonardo da Vinci* (?), Christ; 31. *Giov. Bellini* (school piece), Betrothal of St. Catherine; 36. *Bonifacio*, St. Peter; 37. *Angelica Kauffmann*, Innocence; **38. *Palma Vecchio*, Madonna with St. Helena and Jerome; *42. *Perugino* (asc. to Mr. Crowe by *Le Spagna*), Madonna; 48. *Piero del Vago*, Madonna and saints; 80. Copy of *Bellini* by *Marco Belli*, Presentation in the Temple; 101. *Master of N. Italy*. Venus; 108. *Cima* (?), Madonna; 109. *Giov. Bellini*, Madonna; 118. *Andrea Schiavone*, Apollo and Daphne; 119. *Holbein* (?), Portrait of Ferdinand I.; 123. *Palma Vecchio*, Portrait (retouched); 126. *Pedrini*, Ecce Homo; 134. *Antonio Badile*, The Magi; 135. *Garofalo*, Madonna and saints; 138. *Bart. Montagna* (ascribed by Crowe to *Polidoro*), Madonna and saints; 142. *Titian*, 88. Nicholas, Paul, Francis, and Cecilia; 102. *Dosso Dossi*, 89. Benedict and Bartholomew; 110. *Dossi*, 88. Agnes and Lucia; 152. *Pinaciti*, Nicodemus with the body of Christ; 158. *Palma Vecchio* (copy), Adam and Eve. — In the *Library*, which contains 70,000 vols. and a collection of Egyptian antiquities, there is a small picture of St. Lucia, by *Quinctus of Murano* (1400). The reading-room contains a portrait of the astronomer Biela, by *Fischbeck* (1856). — The staircase is decorated with beautiful tapestry.

The two leaning towers belong to a *Castle* erected in the 10th century. The handsome *Assize Buildings* were erected in 1873. A *Monument to Victor Emanuel II.*, by Monteverde, was unveiled in 1881.

From Rovigo to Verona, see p. 211.

Adria, 15 M. from Rovigo, and connected with it by a branch-line (fares 2 fr. 85, 2 fr., 1 fr. 85 c.), is situated on the *Bianco Canal*, and occupies the site of the very ancient Etruscan town of the same name, whence the Adriatic derives its appellation. The sea has gradually receded from it, and is now 17 M. distant. Travellers who desire to visit *Signor Barchi's* collection of antiques (chiefly fragments of vases) will best consult the convenience of the learned owner by doing so in the forenoon. — The railway is being prolonged to Chioggia.

32½ M. *Arquà*. The line crosses the *Bianco Canal* near *Rosaro*, and, near —

36 M. *Polesella* reaches the *Po*, which is here the boundary between Venetia and the Romagna. The left bank of the Po is now followed. Stat. *Pavisia*; then *S. Maria Maddalena*. The river is then crossed, and the train reaches station *Pontelagoscuro*.

47 M. **Ferrara**, see p. 310.

From Ferrara to Bologna, 28 M., in 1-1½ hr. The train crosses the *Cavo Tassone Canal*, which communicates with the *Po di Primaro* immediately to the S. of Ferrara, and traverses flat, well-cultivated land (rice-fields). Stations *Poggio Renatico*, *Galliera*, *S. Pietro in Casale*, and *S. Giorgio di Piano*.

From S. Pietro in Casale a diligence plies twice a day in 1½ hr. to Cento, a small town on the *Reno*, the birthplace of the great painter *Giovanni Francesco Barbieri*, surnamed *Guercino da Cento* (b. 1590; d. at Bologna 1666). Several of the churches, particularly those of **S. Biagio* and the *Madonna del Rosario*, contain works by *Guercino*, who was greatly attached to his native town. His house, where he received many illustrious visitors, is still shown. In the centre of the town is his statue by *Galletti*. — Near Cento is situated *Pieve di Cento*, a small town with the pilgrimage-church of *S. Maria Assunta;* the high altar-piece is an *Assumption by *Guido*.

Next stations *Castel Maggiore* and *Corticella*. The fertility of the soil increases as Bologna is approached.

76½ M. **Bologna**, see p. 315.

45. Ferrara.

Hotels. Stella d'Oro, opposite the castle (Pl. 17; D, 4), with good trattoria; R. 2, D. 2, L. ½, A. ½ fr.; Europa, opposite the post-office (Pl. 27; E, 4), mediocre, similar charges.

Cafés in the Piazza del Commercio, opposite the castle. Small *Restaurant* at the station.

Cab from the station to the town 1 fr., per hour 1½ fr., each additional ½ hr. 60 c.

Tramway from the station to the palace, by the Via Giardini, 15 c.

Ferrara, the ancient *Forum Allieni*, is situated 3½ M. to the S. of the Po, in a fertile, but unhealthy plain. It is the capital of a Delegation, with 29,000 inhab. (commune 77,000), and possesses broad, deserted streets, mouldering palaces, and other reminiscences of its golden period. It was once a prosperous commercial place, numbering 100,000 inhab., and was the seat of the celebrated court of the House of Este.

The family of Este was descended from the Lombardic invaders of Italy, and derived its feudal name from the castle mentioned at p. 308. *Azzo II.* (d. 1117) became Count or Margrave of Este under Emp. Henry III. His eldest son *Welf* (founder of the younger branch of the *Guelphs*) was invested with the Duchy of Bavaria, which had belonged to his grandfather, the last male representative of the elder branch of the Guelphs, and his son *Henry the Proud* became the founder of the families of Brunswick and Hanover. *Fulco*, the second son of Azzo was the ancestor of the Italian house of Este. *Obizzo III.*, who established a permanent dominion over Modena and Reggio (d. 1352), considerably extended the power of his house, which from an early period was a liberal patron of art and science. In 1452 *Borso* received the title of Duke of Modena and Reggio from Emp. Frederick III., and that of Duke of Ferrara from Pope Paul II. He died in 1471. His brother *Hercules I.* (1471-1505), and the son of the latter, *Alphonso I.* (1505-34), husband of the infamous Lucrezia Borgia, were powerful and influential princes. Cardinal *Hippolytus d'Este*, Archbishop of Milan, brother of Alphonso, was the friend and patron of *Ariosto*. *Hercules II.* (1534-58), son of Alphonso, was the husband of *Renata*, daughter of Louis XII. of France, patroness of the Reformers Calvin and Marot, to whom she accorded an asylum. Having declared herself in favour of the reformed doctrines, she was separated from her husband and children.

Her son *Alphonso II* (1559-97) raised the glory of Ferrara to its culminating point, but with him the family became extinct, his three marriages being childless. He was the patron of the poets *Tasso* and *Guarini* (author of the 'Pastor Fido', born at Ferrara in 1537, died at Venice in 1612). Goethe in his 'Torquato Tasso' has drawn a faithful picture of the court of Ferrara about the year 1575, although a somewhat ideal colouring is given to some of the characters. His description of the attachment of Tasso to *Eleonora* (1537-81), the youngest unmarried sister of the duke, is however not without foundation. *Anna* (1531-1607), one of the sisters, was married to the Duc de Guise, and afterwards to the Duc de Nemours; *Lucrezia* (1535-80), the other sister, was the wife of the Duke of Urbino. Alphonso II was succeeded by *Cesare d'Este*, descendant of a natural son of Alphonso I., but only as duke of Modena and Reggio, Ferrara and Comacchio having been claimed by Pope Clement VIII. as vacant fiefs. In the history of art and science the renown of the House of Este is immortal.

'Where e'er in Italy is known to fame
This lordly House as frequent guest can claim.'

The art of Painting was liberally patronized at Ferrara, as at all the other Italian courts, but the Ferrarese painters did not succeed in maintaining full independence. In the 15th cent. they were chiefly influenced by the Paduan school, as in the case of *Cosimo Tura* (1430-1495), whose chief works are the frescoes in the Palazzo Schifanoja (p. 313, painted perhaps with the aid of *Piero della Francesca*). *Lorenzo Costa* (1460-1535), another Ferrarese master, became an adherent of Francia during his residence at Bologna. In the 16th cent. the influence of Raphael and the Venetian painters predominated, the former being apparent in the works of the skilful *Benvenuto Tisi*, surnamed *Garofalo* (1481-1559) and *Dosso Dossi* (d. 1542), who sometimes displays a taste for fantastic themes, while the colouring of the talented *Ludovico Mazzolini* recalls the Venetian school. The princes of Este, it is well known, were eager collectors of the works of Raphael and Leonardo. *Titian* also occasionally resided at Ferrara, where he painted his 'Cristo della Moneta', now at Dresden.

The *Castello (Pl. 17; D, 4), an ancient and picturesque edifice with four towers, situated in the centre of the town, is now occupied by the local authorities and the telegraph-office. The custodian shows several dungeons, and among them one at the base of the 'lion tower', where on 21st May, 1425, the Marquis *Nicholas III.* caused his faithless wife *Parisina Malatesta* and his natural son Hugo, her paramour, to be beheaded. Lord Byron in his poem of 'Parisina' substitutes the name of Azzo for Nicholas as being more metrical. — The *Sala del Consiglio*, and the adjacent *Sala di Napoli* in the building of the prefecture, contain frescoes attributed to *Dosso Dossi*, representing wrestling-matches of the ancient palaestra. The *Sala dell' Aurora* (said to be Eleonora's room) contains a fine *Frieze with children ('putti'). Adjacent is a cabinet with three frescoes, attributed to *Dosso* and *Titian*.

Between the castle and the cathedral rises a monument by Galetti to *Girolamo Savonarola* (Pl. 31), who was born at Ferrara on 21st Feb. 1452 ('in tempi corrotti e servili del vizi e dei tiranni flagellatore'; p. 424). It was unveiled in 1875, on the occasion of the Ariosto festival. — On the right, farther on, is the *Palazzo del Municipio* (Pl. 19; D, 4, 5), the oldest residence of the Este family, much altered in the 18th century.

The *Cathedral (*S. Giorgio*, Pl. 1; D, 4) has an imposing façade with three series of round arches, one above the other, an ad-

mirable example of the Lombard style. The lower part of the front and the lateral façades date from 1135; the upper part is of the 13th cent., the sculptures of the 13th and 14th. The projecting portal, enriched with sculptures and four lions, was added at a later period; the reliefs, however, are of an earlier date.

The Interior, with its aisles and double transept, has been entirely, but not unpleasingly modernized. In the 2nd Transept on the right: Martyrdom of St. Lawrence by *Guercino*. Crucifix and four figures in bronze by *Niccolò Baroncelli*, terracotta figures of Christ and the apostles in both transepts by *Alfonso Lombardi*. — In the Choir, to the right, Annunciation, to the left, St. George, by *Tura*, above, Last Judgment, fresco by *Sustanino*. 6th altar to the left, *Coronation of the Virgin, saints below, by *Fr. Francia* (late work). — 3rd altar on the left, Madonna enthroned with saints, by *Garofalo* (1524). On the right and left of the principal door, SS. Peter and Paul, in fresco, by the same master (repainted). — In the rooms adjoining the sacristy, *Garofalo*, Annunciation (two pictures); *Panetti*, Madonna, with two donors; *Jac. della Quercia*, Statue of the Madonna.

At the S. corner of the cathedral rises a lofty and handsome *Campanile* in four massive stories, erected in the Renaissance style under Ercole II. Opposite to it is the *Pal. della Ragione*, a Gothic brick building with restored façade, erected in 1315-26, restored in 1840, and still containing the courts of justice. — Adjoining is the former church of *S. Romano*, which is now almost entirely concealed from view by other buildings, only the graceful brick ornamentation of the frieze and window-arches being visible.

The *Seminario vescovile* (Pl. 21, D, 4, 5), formerly the *Palazzo Trotti*, Via Borgonuovo 22, contains *Frescoes by *Garofalo* in two rooms on the ground-floor: 1st Room, ceiling-paintings (1520); 2nd Room, David and Goliath, Judgment of Solomon, Prometheus (on the ceiling, the portrait of the artist, of 1509).

S. Paolo (Pl. 13) contains pictures by *Bononi* and *Scarsellino*, and on the pillar to the right, a *Bust by *Aless. Vittoria* of *Ant. Montecatino*, the friend and minister of Alphonso II.

The **Studio Pubblico**, or *University* (Pl. 22; E, 5, 6), a school of medicine, mathematics, and jurisprudence, contains a valuable collection of coins, and Greek and Latin inscriptions (in the court several Roman and early-Christian sarcophagi), and a *Library* of 100,000 vols. and 1100 MSS.

Among the latter are several cantos of the 'Orlando Furioso' in *Ariosto's* handwriting, with numerous corrections, and a copy of *Tasso's* 'Gerusalemme Liberata', also with corrections; letters and poems written by Tasso in prison; *Guarini's* MS. of the 'Pastor Fido', a number of choir-books of the 13th-16th cent. with beautiful miniatures. Among the printed books are fifty-two old editions of *Ariosto*. His monument was brought here from S. Benedetto (p. 314) in 1801.

S. Francesco (Pl. 7; E, 5), erected in 1494 by *Pietro Benvenuti*, is entirely covered with domes, and each aisle is flanked with chapels. The frieze of 'putti' and foliage, lately restored, is by *Girolamo da Carpi*. 1st Chapel on the left, *Frescoes by *Garofalo*, the Kiss of Judas, with the donors. The other pictures are copies, of which the originals are preserved in the Pinacoteca. The church contains

monuments of the family of Este and that of *Giambattista Pigna*, the secretary of Alphonso II. and rival of Tasso (a simple slab, outside, to the right of the entrance). A famous echo here (under the second dome in the nave) answers sixteen times if awakened with due energy.

S. Maria in Vado (Pl. 11; F, 6), one of the oldest churches at Ferrara, but altered after 1475 by *Biagio Rossetti* and *Bartolommeo Tristani*, consists of a nave divided into three parts, with a flat ceiling resting on ten columns, and surmounted by a dome supported by buttresses. It contains frescoes by *Bononi*.

At the back of the church, No. 23, Strada della Scandiana, is the old Palazzo Schifanoia (Pl. 35; F, 6), once a château of the Este, and now containing a deaf and dumb institution. It was begun by Alberto d'Este in 1391, and completed by Borso in 1469. Over the handsome portal is the unicorn from Borso's armorial bearings. The principal saloon contains *Frescoes by unknown old Ferrarese masters representing, above, the twelve months of the year, in the middle, the signs of the zodiac, and, below, scenes from the life of Borso. The *Sala degli Stucchi* (1467) is decorated with fine mouldings.

To the S. of S. Maria in Vado, in the Corso Porta Romana, is the *Palazzo Costabili* (Pl. 33; F, 7), sometimes called *Palazzo Sarofa*, after its former proprietors, or *Palazzo Beltrame* from the family to which it now belongs. It was erected for Lodovico il Moro, but is uncompleted. Handsome court. On the ground-floor to the left are two rooms with frescoes in grisaille in the manner of *Garofalo*; in the first, prophets and sibyls; in the second, scenes from the Old Testament.

The N. Quarter of the town, or 'Addizione Erculea', erected by Hercules I. in the 14th cent., is traversed by two main streets, the *Corso Vittorio Emanuele* and the *Corso di Porta Po* and *di Porta Mare*. At their intersection (Pl. D, E, 3) are situated four handsome palaces, the finest of which are the *Palazzo Prosperi*, or *de' Leoni* (Pl. 34), with admirable ornamentation, and the —

*Palazzo de' Diamanti (Pl. 30; D, 3), so called from the peculiar facets of the stones with which the building is covered, a handsome early-Renaissance structure, erected for Sigismondo d'Este by *Biagio Rossetti*, and completed in 1567. It contains the *Ateneo Civico* and the important *Civic Picture Gallery*, most of the works in which have been collected from suppressed churches. (Open daily 10-3; ring on the left at the entrance; fees prohibited.) *Garofalo* and *Dosso Dossi* are particularly well represented. Good catalogue, 1 fr.

I. Room. *95. *Rosso Marconi*, The Tribute-money; 97. *Panetti* (master of Garofalo), St. Paul, a fresco; 31. *Carpi* (pupil of Garofalo), St. Catharine; 120. *Pistoretto*, Madonna del Rosario. — II. Room. 41. *Cotignola*, St. Sebastian (1513); 102, 101. *Panetti*, Annunciation; *23. *Lor. Costa* (more probably by his pupil *Ercole di Giulio Grandi*), Madonna enthroned, with St.

Patronius and Jerome; on the right, 98. *Panetti*, Annunciation. — III Room (r.) *121 *Fiera*, St. Jerome, *60. *Garofalo*, S. Niccolò da Tolentino celebrating mass, 55. *Grandi*, Adoration of the Child, 28 27 *Fiera* (attributed to *Costa*), two round pictures with scenes from the life of St Maurelius. — We now return through the second room to the IV Room 50. *Garofalo*, The Old and New Testament, a fresco from S. Andrea. — V Room. 60. *Garofalo*, Adoration of the Magi (1538) — VI Room *Garofalo*, 61 Madonna del Pilastro, 70 Resurrection of Lazarus, 80 Adoration of the Child (1513, early work in Costa's manner, here attributed to *Ortolano*), 62. Adoration of the Magi, with a carnation painted in the foreground by way of signature (1537), 58 *Mazzolino*, Adoration of the Child with SS Benedict and Albericus (the only picture by this master with large figures), 60. *Garofalo*, Christ on the Mount of Olives. — VII Room 70. *Guercino*, Decapitation of St. Maurelius, 65 *Garofalo*, Madonna among clouds with SS Jerome and Francis of Assisi and donors of the Suasona family below (one of the finest pictures by this master, 1514), 25. Fiti. *Carpaccio*, Death of Mary (1508), 66 *Garofalo*, Slaughter of the Innocents (1519) — VIII Room 124 *Pinotto della Vita* (more probably *Ercole Grandi*), Assumption of the Egyptian Mary IX Room Rear-wall *45 *Dosso Dossi*, Altar piece in six parts, Madonna enthroned with SS. Augustine and Sebastian on the left, SS. St. Antonius and Dominic on the right, one of the painter's finest works, *Garofalo*, 71 Miraculous resurrection on the finding of the Cross (1536), 69 Madonna del Riposo (1525), (no number) *Lorenzo Longhi*, Circumcision X Room (to the right of the entrance). Modern pictures. Garofalo - Last Supper

In the Corso di Porta Po, a little farther to the W., is the church of **S. Benedetto** (Pl. 9, C, 2, 3), erected in 1496-1553 by *Giambattista* and *Alberto Tristani*, consisting of nave and aisles supported by pillars, and flanked with chapels. The circular vaulting is interrupted by domes. The monument of Ariosto was originally here (see p. 312). The old monastery, now a barrack (keys at the Palazzo Comunale, not always easily obtained), is adorned with frescoes by *Scarsellino* and *Dosso Dossi (?)*, that of the ante-chamber of the refectory represents Paradise, with saints and angels, among whom Ariosto caused himself to be painted.

The simple *House of Ariosto* (Pl. 25; C, D, 2), which he erected for himself and occupied during the latter part of his life, Via dell' Ariosto No. 67, has been the property of the town since 1811. It bears the inscription, composed by the poet himself:

'Parva, sed apta mihi, sed nulli obnoxia, sed non
Sordida, parta meo sed tamen aere domus'

A few reminiscences of Ariosto are shown in the interior.

The *Casa degli Ariosti*, near the church of S. Maria di Boschi, once belonged to the poet's parents.

A *Statue of Ariosto* by Franc. Vidoni, on a lofty column in the Piazza Ariostea (Pl. E, F, 3), was placed there in 1833. In the 15th cent. the column was erected as a monument to Hercules I., and in 1810-14 bore a statue of Napoleon. On the S. side of the piazza is the *Palazzo Zatti* (Pl. 36), and on the W. side the *Palazzo Bevilacqua* (Pl. 32).

The church of *S. Cristoforo* (Pl. 5; E, F, 2), in the *Campo Santo*, which was formerly a Carthusian monastery, a handsome Renaissance building, was erected in 1498-1553. The cemetery contains several tasteful modern monuments.

The church of *S. Maria della Rosa* (Pl. D, 4), in the Via degli Armari 26, which runs off the Via Giardini, contains (1st chapel to the left) a *Pietà, with eight painted terracotta figures, by Guido Mazzoni.

There are also several private collections in Ferrara, chiefly of the works of Ferrarese masters, but admission is generally obtained only by letter of introduction. Among these are the galleries in the *Palazzo Costabili*, Via Voltapaletto 11, once a famous collection (for sale); *Cav. Santini*, Via degli Armari 18; *Pal. Strozzi*, Piazza Garibaldi 1, behind S. Domenico; *Casa Lombardi*, Corso Vittorio Emanuele 51, etc.

The *Hospital of St. Anna* (entrance in the Strada della Giovecca, next door to the Europa; Pl. 29; E, 4) is interesting as the place where *Tasso* was kept in confinement for seven years (from 1579) by order of Alphonso II. He is supposed to have incurred the displeasure of his patron by his passion for the Princess Eleonora, the sister of Alphonso, or to have suffered from periodical attacks of insanity. A dungeon is shown in which he is said to have been incarcerated, with the names of Byron and other poets written on the walls. — Adjoining the hospital is the *Casino dei Negozianti*, formerly *Palazzo Roverella*, erected in 1508, with a fine façade. — At the end of the Strada della Giovecca, to the right, stands the *Palazzina*, now an school for engineers, with the remains of tasteful decorative painting (executed after 1550).

In the church of *S. Giorgio*, outside the Porta Romana (Pl. F, 5), Pope Eugene IV opened the Council convened in 1438 with a view to effect a union of the Greek and Roman churches, in the presence of the Greek Emp. John Palæologus. This locality being considered unhealthy, the seat of the Council was afterwards transferred to Florence. The church contains the tomb of Bishop Roverella, designed by Ant. Rossellino. The fine tower was built by Biagio Rossetti.

Railway from Ferrara to Ravenna under construction (opened as far as *Argenta*).

46. Bologna.

Railway Station outside the *Porta Galliera*, N.W. of the Montagnola (Pl. D, E, 1). Railway to Ferrara, see R. 44; to Ravenna, see R. 47; to Florence, see R. 48; to Piacenza, see R. 41; to Ancona, etc., see *Baedeker's Central Italy*.

Hotels. *Hôtel Reun and Pension Suisse (Pl. a; C, 4), in the Palazzo Malvasia (good survey of the town from the loggia), Via Ugo Bassi, R. 2½ fr. and upwards, B. 1½, A. 1, L. ¾, D. 5, omnibus 1 fr. *Hôtel d'Italie (Pl. d; D, 4), Portico delle Gabelle Vecchie, R. 2½, D. 4, B. 1½ fr., L. 60, A. 75 c.; *Hôt. d'Europe, Via dell' Indipendenza (Pl. E, 3), R., L., & A. from 3, B. 1, lunch 2½, D. (incl. wine) 4½ fr.; Aquila Nera & Pace, R. 1½-2, B. ½, L. ½, omn. ½ fr.; *Pellegrino (Pl. c; D, 4), R. 1½-2, D. (incl. wine) 3½ fr., both in the Via Ugo Bassi. — Albergo del Tre Re, and Bella Venezia, both in the Via Rizzoli, clean and moderate; Commercio, Via Oreficì.

Restaurants. *Ristoratore Siciliani, Via Rizzoli 79 & 81, near the Piazza Vitt. Emanuele, on the 1st floor; *Caffè del Corso, Via S. Stefano; Caffè-Rist. Lincoln, Via Vittorio Emanuele 91; also at most of the hotels. The Bolognese cooking ('Bologna la grassa', comp. p. 216) enjoys an ancient reputation.

Cafés. **C. delle Piazze*, under the arcades near the Palazzo Municipale (p. 315), **Coccinteri*, near the Torre Garisenda; **Pavaglione*, in the Piazza at the back of S. Petronio, to the S., *Majani* (confectioner), **Sammer*, Via Farini; *del Commercio*, opposite Hôtel Brun; **del Corso* (see above). — **Beer** at the following *Birreria*, which are also restaurants: **Hofmeister*, opposite S. Petronio, in the Piazza Galvani, *Schrimer*, Via Farini, *Birra* (Bolognese beer), in the Pal. Municipale, a large establishment, with concerts thrice a week; *Birreria* outside the Porta d'Azeglio, with garden; *Garden Restaurant*, in the Giardini Margherita (p. 322).

Post Office in the Palazzo Municipale (Pl. 30), opposite the Palazzo del Podestà. — **Telegraph Office** on the first floor of the Palazzo Municipale, entrance in the Via Ugo Bassi.

Cabs. Per drive, within the town, 6/4 fr.; first 1/2 hr. 1 fr., whole hour and each following hour 1 1/2 fr.; to or from the station 1 fr., small articles of luggage 20 c., trunk 50 c. To the Giardini Margherita and the Campo Santo 2 fr. per hour; to S. Michele in Bosco, for the first hour 2 1/2, each additional 1/2 hr. 6/4 fr. Between 10 p.m. (in winter 9 p.m.) and 5 (or 6) a.m. 50 c. more in each case.

Tramway from the Piazza Vittorio Emanuele to the Porta Galliera and the Railway Station, to the Porta S. Felice (10 c.), the Porta Saragozza (10 c.), the Porta d'Azeglio (10 c.), the Porta S. Stefano and the Giardini Margherita (15 c.), the Porta Mazzini (10 c.); and from the Porta Mazzini to the Porta S. Stefano and Porta d'Azeglio, along the Strada di Circonvallazione outside the town.

Steam Tramway. 1. From the Piazza Malpighi (Pl. C, 4), by the Porta Saragozza to *Meloncello* (1st class 20, 2nd class 15 c.), at the foot of the Madonna di S. Luca (p. 323), to *Casalecchio*, and to *Bazzano* and *Vignola*; — 2. From the Porta Mazzini by *S. Lazzaro* to *Imola* (p. 323).

Baths. *Bagni di S. Lucia*, Via Castiglione; *Bagni Nuovi del Reno*, Via S. Felice.

Theatres. *Teatro Comunale* (Pl. 60; F, 4), the largest, erected by Bibbiena in 1756 on the site of the Palazzo Bentivoglio, performances from the end of Sept. till the middle of Dec.; *Contavalli* (Pl. 61; F, 3), established in 1814 in the former church of the Carmelites; *del Corso* (Pl. 62; F, 5); *Teatro Brunetti* (Pl. 64; F, 6), in a side-street between the Via Castiglione and the Via Santo Stefano; *Arena del Sole* (Pl. 63; K, 3), Via de' Malcontenti, near the Montagnola, open-air theatre. Open-air Concert every Friday, 9-11 p.m., in the Piazza Galvani, at the back of S. Petronio. The favourite *Giuoco del Pallone*, or ball-game, always attracts spectators; a building (Pl. 65; K, F, 2) in the Promenade Montagnola (p. 321) is fitted up for the purpose, and should be visited (charge for admission; bills are posted up to announce the particulars of the matches about to be played).

Shops. The best are in the arcades near the Palazzo Municipale. — Photographs: *F. Poppi*, Via d'Azeglio 19 and in the Hôtel Brun (p. 315); at the *Colombo*, Logge del Pavaglione. — Booksellers: *Zanichelli*, under the arcades, to the E. of S. Petronio; *Fratelli Treves*, Via Farini. — Perfumes: *F. Bertelotti*, Piazza Galvani, near the Archiginnasio. — Specialities of Bologna are *Tortellini* or *Capelletti* (rolled maccaroni filled with meat, for soup) and *Mortadella* (Bologna sausage), both good at *Frat. Zappoli*, Via Ugo Bassi, beside the Hôt. Brun. Bologna soap, liqueurs (bibita), and maccaroni are also esteemed.

English Church Service in the Hôtel Brun from March to May and from the end of Sept. to the end of December.

Principal Attractions. Piazza Vitt. Emanuele, *S. Petronio, *Museo Civico, *S. Domenico, *S. Stefano, *S. Giacomo Maggiore, S. Cecilia, *Accademia delle Belle Arti, the Leaning Towers, Loggia de' Mercanti, *Campo Santo, and, if possible, for the sake of the view, the *Madonna di S. Luca, S. Michele in Bosco, and the Giardini Margherita. If time remains, the University, the Palaces Bacciochi, Bevilacqua, Fava, and Sampieri, and the handsome Via Mazzini may be visited.

Bologna, with 129,000 inhab., one of the most ancient and important towns in Italy, the capital of the *Emilia*, is situated in a fertile plain at the base of the Apennines, between the *Reno*, the *Apsus*, and the *Savena*. It possesses 130 churches, 20 monasteries and a venerable and celebrated university, whence the inscription on old coins *Bononia docet*. The narrow streets and lofty arcades, the numerous old palaces, and the venerable churches surmounted by quaint looking towers, all bear testimony to the peculiar character of the place. The mean annual temperature is 2° Fahr. lower than that of Florence. Drinking-water is brought to the town by the aqueduct mentioned at p. 343.

The town was founded by the Etruscans, and named *Felsina*, but was afterwards conquered by the Gallic Boii, and by them called *Bononia*. In the Punic War it espoused the cause of Hannibal, after which (B.C. 189) it was converted into a Roman colony, at the same time as Cremona and Piacenza, by the consul C. Lælius, and as such was a place of very great importance. Under the Empire it was even occasionally the residence of the monarchs themselves. It afterwards belonged to the Greek Exarchate, and then to the Lombards and Franks. Charlemagne constituted Bologna a free town (whence its motto *Libertas*), and its commerce and prosperity rapidly increased. In 1119 the University, one of the oldest in the world, was founded, and as a *School of Jurisprudence*, where Irnerius and other celebrated jurists taught, it soon attained a European reputation, and was visited by many thousand students annually. In 1262 the number is said to have attained to nearly 10,000, at the present day there are 800 only. Irnerius introduced the study of the Roman Law, which has occasion the diligence devoted their energies to its interpretation. The study of medicine and philosophy was introduced at a later period, and a theological faculty established by Pope Innocent VI. The anatomy of the human frame was first taught here in the 14th cent., and galvanism was discovered here by *Luigi Galvani* in 1790. It is a remarkable fact that the university of Bologna has numbered members of the fair sex among its professors. Thus in the 14th cent. *Novella d'Andrea*, a lady of great personal attractions, who is said to have been concealed by a curtain during her lectures, at a subsequent period *Laura Bassi* (mathematics and physical science), *Dina Manzolina* (anatomy), and more recently (1798-1817) *Clotilde Tambroni* (Greek).

Bologna acted a very prominent part in the contests of the Guelphs and Ghibellines, espoused the cause of the former, and allied itself with the Pope against King Frederick II. In a sanguinary encounter at Fossalta, in May 1249, King *Enzio*, son of the Emperor, was captured by the Bolognese and kept in confinement by them for the rest of his life (22 years, p. 319). He was the founder of the family of the *Bentivogli*, afterwards so powerful, who after protracted feuds entered into an alliance with the papal throne. During several centuries the town was the scene of the party struggles of the Bentivogli, Visconti, and other families, until in 1511 Pope *Julius II.* incorporated it with the States of the Church.

In 1515 the interview of Pope Leo X. with Francis I. of France took place at Bologna, and in 1530, 1532, and 1533 those of Clement VII. with King Charles V. Here, too, the Council of Trent held a meeting in 1547. In 1796 Bologna was annexed to the Cisalpine Republic by Napoleon, in 1815 it again became subject to the States of the Church, in 1831 and 1849 revolutions broke out, and in 1860 the town finally united itself to the kingdom of Italy.

In the **History of Art** Bologna did not attain to any distinction till a comparatively late period. In the Gothic era it at length became ambitious of possessing within its walls the largest church in Italy. To this ambition it was indebted for *S. Petronio*, which, had it been completed, would have surpassed in size all the other cathedrals in Italy.

Unfortunately, however, it remained a town, and gave rise to innumerable disputes. The EARLY RENAISSANCE style is abundantly represented here. The *Palazzi Edifices*, constructed of brick, with their ground floors opening in arcades towards the street, impart a peculiar charm to the town. SCULPTURE was chiefly practised by foreign masters. Thus, as early as the 13th cent. pupils of *Niccolò Pisano* were engaged to embellish the tomb of S. Domenico, the reliefs on the principal portal of S. Onofrio were executed by *Jacopo della Quercia* of Siena, one of the founders of Renaissance sculpture, and even *Michael Angelo*, when a fugitive from Florence after the banishment of the Medici (1494), found occupation in the church of S. Domenico. *Pribolo* was likewise employed here. Of the Upper Italian masters, who are well represented at Bologna, *Alfonso Lombardi*, or properly *Cittadella* of Lucca (1488-1537), holds the highest rank. Bologna was also the birthplace of *Properzia de Rossi* (1490-1530), one of the few women who have devoted themselves to sculpture.

In the province of PAINTING the first master who attained more than a local reputation was *Francesco Francia* (1450-1517), the goldsmith, a pupil of Koppo of Ferrara. In the devotion and gracefulness of his female figures he almost rivals Perugino. His son *Giacomo Francia* was influenced by the Venetian school, while at the same time the school of Raphael gained ground at Bologna. The chief adherents of the latter were *Bartol. Ramenghi*, surnamed *Bagnacavallo* (d. 1542) and *Innocenzo da Imola* (d. 1550?). Bologna attained its greatest importance at the close of the 16th century. The manneristic into which Italian painting had gradually lapsed, was resisted by the ECLECTICS, whose style was mainly introduced by *Lodovico Carracci* (1555-1619). In teaching at his academy he inculcated a thorough mastery of the elements of art, a comprehensive education, and a careful study of the great masters. The school was afterwards carried on by his cousins *Agostino* (1557-1601) and *Annibale Carracci* (1560-1609), the last of whom in particular possessed a refined sense of colour, developed by the study of Correggio. To this school belonged also *Guido Reni* (1575-1642), *Domenichino* (*Domenico Zampieri*, 1581-1641), and *Albani* (1578-1660), who exercised a great influence on Italian art in the 17th cent. and effected a temporary revival of good taste. They afterwards came into collision with the naturalists, chiefly at Rome and Naples, but at Bologna their sway was undisputed.

The *PIAZZA VITTORIO EMANUELE (Pl. E, 4, 5), formerly *Piazza Maggiore*, in the centre of the town, the mediæval 'forum' of Bologna, is one of the most interesting in Italy. It is adorned with a **Fountain** by *Laureti*, the bronze statue of Neptune, executed by *Giov. da Bologna* (born 1524 at Douay in Flanders) in 1564, is said to weigh 10 tons, and to have cost 70,000 ducats. The smaller part of the Piazza on the N. side is sometimes called *Piazza del Nettuno*.

In the PIAZZA VITT. EMANUELE is situated the **Palazzo Municipale** or *Pubblico* (Pl. D, 4), begun in 1200, adorned with a Madonna on the façade by *Niccolò dell' Arca* (d. 1494) and a bronze statue of *Pope Gregory XIII.* (*Buoncompagni* of Bologna) by *Menganti*, which was transformed in 1796 into a statue of St. Petronius. The grand staircase in the interior was designed by *Bramante* (1509); the galleries and halls are decorated with frescoes, a colossal sitting figure of Hercules (in plaster) in the hall of that name, by *Alfonso Lombardi*, in the Sala Farnese a statue of Paul III., etc.

In the VIA DELLE ASSE, which opens to the S. of the Palazzo Pubblico, on the right, are the *Palazzo Marescalchi* (Pl. D, 4), erected by Dom. Tibaldi, and containing some frescoes by Lod. Carracci and Guido Reni, and the *Palazzo Montpensier*. — The handsome neighbouring church of S.

Salvatore (Pl. 28; D, 5) was built by *Magenta* in 1603. 1st chapel to the left, *Garofalo*, Zacharias, St. John, and saints; 3rd chapel (l.) *Ios. de Ansale*, Christ and four saints; left transept, *Fiorini*, Nativity. *S. Francesco (Pl. C, 4), [illegible], contains a handsome altar of [illegible]

On the N. side of the Piazza is the **Palazzo del Podestà** (Pl. 29, E, 4), of 1201, with façade of 1485, where the young and poetically-gifted King Enzio was kept a prisoner by the Bolognese, but was solaced by his attachment to the beautiful Lucia Vendagoli, from whom the Bentivoglio family is descended. The great hall is called after him *Sala del Re Enzio*. The conclave for the election of Pope John XXIII was held here in 1410. The palace contains the *Civic Archives*, with a number of ancient documents.

The adjoining **Portico de' Banchi**, erected by *Vignola* in 1562, is chiefly used for shops. On the S. side of the Piazza is —

***S. Petronio** (Pl. E, 5), the largest church in the town, begun in emulation of the cathedral of Florence in the Tuscan-Gothic style in 1390 from a design by *Antonio Vincenzi*, but never completed. The projected length was upwards of 200 yds., and an imposing transept and an octagonal dome rising above the centre between four towers were to be erected. The work was discontinued in 1659, when the nave and aisles as far as the transept only were completed, and they are now terminated by an apse of the breadth of the nave. Length 128 yds., breadth with the chapels 52 yds. The nave is of vast dimensions, and the aisles are flanked with chapels. The church is supported by twelve pillars, and below the pointed vaulting are small round-arch windows. The *Sculptures of the principal entrance are by *Jacopo della Quercia*, 1429; side-doors by *Niccolò Tribolo*, 1525.

Over the principal entrance a bronze statue of Pope Julius II. with the keys and a sword in his left hand, by *Michael Angelo*, was placed in 1508, but it was destroyed by the populace three years later, and sold as old metal to the Duke of Ferrara, who used it in casting a piece of ordnance ('Giuliano').

The **Interior** is adorned with numerous sculptures and pictures. Most of the chapels are enclosed by handsome marble screens, dating from the 14th, 15th, and 16th centuries. 1st Chapel on the right: altar-piece (God the Father with angels) by *Giacomo Francia* (1518; the master's earliest work). 2nd Chapel (r.): curious old frescoes of the year 1417. 4th Chapel: Old stained glass by *Jacob of Ulm*. 5th Chapel: good inlaid stalls by *Fra Raffaele da Brescia*. 9th Chapel (di S. Antonio): Statue of the saint, an early work of *Sansovino*, and the eight Miracles wrought by him, in grisaille, by *Girolamo da Treviso*. fine stained glass from designs by *Pellegrino Tibaldi*. 11th Chapel: Assumption of Mary, a high-relief, the lower part by *Niccolò Tribolo*; the two angels by his pupil *Properzia de' Rossi*, opposite to it is a Pietà by *Vincenzo Onofri*. — The sacristy contains pictures of no great value.

Under the canopy of the Choir, Charles V. was crowned emperor by Pope Clement VII. on 24th Feb., 1530, this being the last occasion on which an emperor was crowned in Italy.

The Ravenna Fabbrica (workshop), at the end of the N. aisle, contains forty sketches of the unfinished façade, of the 15th-17th cent., by *Palladio*, *Giulio Romano*, *Vignola*, etc., an interesting collection; also a model of the church in wood, and a relief of Joseph's Temptation by *Properzia de' Rossi* (the best time for inspecting it is about noon).

E Aisle The CAPPELLA BACCIOCCHI (5th from the altar) contains the monument of Princess Elisa Baccicchi (d. 1820), grand-duchess of Tuscany and sister of Napoleon, and of her husband Felix; opposite to it, that of two of her children, groups in marble by the two *Pisanesi*. Over the altar a Madonna by *Lorenzo Costa*, by whom the stained glass windows were also designed. 7th Chapel: Annunciation in two pictures perhaps after a cartoon by Francia; a St. Sebastian in the centre by an unknown Ferrarese master; and the Twelve Apostles, by *Cesa*. 8th Chapel, the oldest in the church, consecrated in 1302, contains ancient frescoes. Adoration of the Magi, with Paradise and Hell to the left, recalling Dante's poem; altar with sculptures in marble, and stained glass by *Jacob of Ulm* (?), also worthy of note. Between this and the 3rd chapel are two clocks manufactured by Fornasini in 1756, one of which gives the solar, the other the mean time. On the pavement of this aisle is the meridian line drawn by the celebrated astronomer *Gian Domenico Cassini* in 1655.

To the S.E. of S. Petronio is situated the *Museo Civico, in the *Palazzo Galvani* (Pl. 27, E, 5; entrance under the Portici del Pavaglione). Admission daily 10–3, 1 fr., Sun. ½ fr., catalogue 1 fr. The obliging custodian, Giov. Sandie, speaks English.

We first enter the tastefully restored Court of the old *Ospedale della Morte* (1450), in which the ancient inscriptions are preserved. In the corridor to the left in front of the stair are mediæval inscriptions and in a second court *Terracotta ornaments of the 14th, 15th and 16th centuries. (On the Ground Floor are the archives.)

The Upper Floor contains the **Museo di Antichità** (director Prof. Brizio) and the **Museo Medioevale** (director Dr. Frati). Room I: Relics of the primitive dwellers in caves and 'terramare', consisting of implements of flint and bone, bones showing marks of sawing, earthenware, etc.; also, bronze cists of the 5th century. Rooms II–V contain Egyptian antiquities, in Room III, steles, in 2 steles of the Ancient empire. In the centre a limestone statue of a kneeling youth. Room IV: Mummies and mummy-coffins, statuettes of gods in bronze, wood, and porcelain. Room V: Limestone reliefs with scenes from domestic life, 1 negro slaves, G. basalt statuette of king Nefer-hotep (about 2300 B.C.), papyrus-leaves, and (in the centre cabinet, upper shelf) two gilded scarabei with the shield of King Ramses III. (14th cent. B.C.). Room VI: Greco-Roman antiquities. A. Fine and well-preserved head of a youth. B. Antique gold ornaments. Attic lecythoi with designs on a white ground. D. Glass-vessels. Attic vases. E. Bronze head of a woman. At the wall on the left, F, G, terra-cottas, Greek vases; on the right H, I, L, M, sculptures. Room VII: Roman sculptures. – Room VIII: Products of ancient Italian art-industry, black 'Vasi di bucchero' bucchia ('Pitholi'), mirrors with designs (birth of Athena, Hera and Hercules) and reliefs (Philoctetes), in the centre terracotta statuettes. Room IX: Roman antiquities; I. lamps, glasses, II. bronze weights, scales, keys, spoons, bells, rings, etc.; in the centre B. lamps, Aretine vessels, glass of the Christian period; below, leaden conduit-pipes.

Room X contains the most important objects of the collection, including the results of the systematic excavations carried on in and around Bologna during the last ten years under the direction of Signor Zannoni. These consist of (on the right) early Italian vases, the oldest with scratched or engraved patterns, those of a later date with stamped ornaments, bronzes, ivory and (on the left) monuments of the Etruscan period, steles with reliefs and a few complete *Graves, and numberless smaller articles, the whole affording an excellent survey of the successive degrees of culture through which the inhabitants of Felsina (see p. 317) or Bononia passed. The cabinets A to D, O to T and V a, b contain the earliest objects; in B and C are various small ivory articles which indicate intercourse with nations beyond the sea. There are still more of these in D which also contains Phœnician enamelled scarabei. To this per-

tod belong the Etruscan grave-stones above mentioned. In B are Greek vases from a more recent group of graves, dating from the beginning of the 6th century. The Greek vases in F represent a period extending from the beginning of the 5th into the 4th century. To the same epoch belong the contents of G; in H an *Attic amphora (with design representing Menelaus and Helen) and a beautiful Etruscan bronze candelabrum. On the lower shelves of E are the contents of some Celtic graves that were discovered in the midst of a Roman necropolis. Near the third window is a bronze vessel from the Certosa, with representations of sacrifice and procession; near the fourth window are *gold and silver articles, belonging to the period of Malacate influence.

Room XI: sculptures 14 *[illegible] bronze articles found in a barrel-shaped clay vessel by the church of St. Francesco (near the Ideal Hotel). – Room XII: Modern weapons; ivory saddle of the beginning of the 14th cent.; spur of gilded bronze of the 16th cent.; Turkish weapons, etc. Room XIII: Majolica ware. A Spanish Mercuque including a platter with the Medicean arms and the motto giorto (in reign in Lettone), 19 Jar (Faenza, 1490), 31 Coronation of Charles V (Faenza), 32 Hydria (Faenza), 34 Fontana d'amore (Faenza), *[illegible] Presentation of the Virgin by *Mostro Gaspio* (Gubbio, 1525), 38 Bathing women (Pesaro), 39 Trophies (Castel Durante). In the centre of gallery, blue vase with the Flight into Egypt, by *Xanmaro da Sforzino* (14th cent.). *Urban vessels made for the marriage of Giovan II Bentivoglio and Ginevra Sforza in 1488. On the walls, as we quit the room, clay vessels, those above from Peru and those below from Hungary and Algeria. Room XIV: A and B Limoges enamels, ivory articles, etc. Ivory relicts of the early middle ages. M4 coffer of the 14th cent. and Eastern reliquary. E Arabian work in metal. C, D musical instruments. Room XV: Sculptures of the 16th, 17th and 18th cent.; to the left, in F Gregory XIII by *Bernini*. S model of Neptune by *Giovanni da Bologna*. G H *Medals of the Renaissance including portraits of Giovanni Marcoretti by *Speranda*, Isotta da Rimini and Leon Battista Alberti by *Matteo dei Pasti* and Ercole Piccinino by *Filippo Pisano*. Room XVI: Mediæval and Renaissance sculptures; at the wall beside the windows, bronze statue of pope Boniface VIII (about 1333); numerous monuments to Bolognese professors, the most noteworthy of which is that of the celebrated jurist Bartol. de Saliceto (d. 1412) by *Andrea da Faenza*; in the centre copies of columns of the early middle ages; to the extreme left, two columns of the 11th century. Room XVII: Choral books, with miniatures, in A, B and C of the 13th and 14th cent.; in D and E of the 15th cent.; and in F of the 16th cent.; in G with embroidery of the 16th cent.; in the centre, H to L gilded books of the 12th to the 15th century.

In addition to the Palazzo Galvani the Museum also occupies a part of the adjoining ***Archiginnasio Antico** (Pl. E, 5), erected as a university in 1562 by *Terribilia* and since the removal of the latter (p. 327) used as a *Biblioteca Comunale* (open daily 11-4, 200,000 vols. and several valuable MSS.). The former anatomy lecture room, panelled with wood, is worth seeing.

In the Piazza Galvani, in front of the Archiginnasio, is a *Statue of Galvani* in marble, by Cencetti, erected in 1879.

We now proceed to the S. to the Piazza Cavour (Pl. E, 5) in which the new *Banca Nazionale* (Pl. 24; E, 5), by Cipolla, is situated on the right, and the *Palazzo Guidotti* (Pl. 46) on the left. The latter was rebuilt by *Cav. Monti*, the architect of several other modern buildings in the town. The Via Garibaldi leads hence to the Piazza Galileo (Pl. E, 6), in which is situated the church of —

***S. Domenico**, formerly *S. Bartolommeo*, but re-dedicated to St. Dominicus, who was born in Castile in 1170, and died here in

1221 The church is in the Romanesque style, dating from the 12th cent., with a dome over the cross, but it was completely remodelled in the 18th century.

Interior. 3rd Chapel on the right, above the altar a Madonna by *Bartolomeo da Ferrara*, under glass. — Right transept: Chapel of S. Domenico, containing the tomb of the saint, a *Sarcophagus ('arca') of white marble dating from 1267, with reliefs from the life of the saint, by pupils of *Nicola Pisano*. *Reliefs in front by *Guglielmo* (some of them perhaps from designs by Nicola Pisano himself), the statues by *Niccolò dell' Arca* (d. 1494), who received his surname from this work, and by *Cortellino*, the reliefs on the base by *Alfonso Lombardi* (d. 1537). The kneeling *Angel on the left was until recently regarded as a work of *Michel Angelo* (1494), but the less attractive angel to the right of the spectator is now attributed to him, instead of the other. The same great master is also supposed to have executed the statuary of St. Petronio immediately over the sarcophagus with the church in his hand. In the half-dome over the apse, a *Transfiguration of the saint, by *Guido Reni*. (r.) the saint resuscitating a boy, by *Tiarini*. (l.) the saint burning heretical documents, by *Lionello Spada*. Adjoining the choir on the right, *Filippino Lippi*: Madonna and saints, 1501. In the Coro, magnificent inlaid *Stalls by *Fra Damiano da Bergamo* (1528-41), among the finest of the kind in Italy. Between the 1st and 2nd chapels on the left of the choir is the monument of *Renatus Rex, or King Renée (p. 317), frequently restored; in the 2nd chapel (r.) that of Taddeo Pepoli by *Jacopo Lanfrani*, 1337, opposite to Rinaldo's tomb a portrait of St. Thomas Aquinas (d. 1274; much retouched). Left Transept: The Cappella del Rosario contains the tombs of *Guido Reni* (d. 1642), to the left a memorial stone; his grave under a slab in the centre; and the talented painteress *Elisabetta Sirani* (died of poison at the age of 26, in 1665). The frame round the altar-piece consists of small paintings by *Guido Reni*, the *Carracci*, *Elisabetta Sirani*, and others. In the vestibule of the side-entrance (to the right in going out) is the monument of the jurist Alessandro Tartagni, by Paolo Sarti di Imola (1487). Opposite is the monument of the Vizzani family, with St. Petronio by *Prospero Clemente* (about 1500).

In the Piazza Galliera rise two columns with statues of the saint and the Madonna and two *Monuments* of the 13th cent., the more important of which, borne by nine columns, was erected in 1207 in honour of *Rolandino Passaggieri*, who distinguished himself in the contests between the town and the Emp. Frd. Barbarossa (restored in 1888).

In the vicinity, in the first piazza to the S., is the *Pal. Baccianchi* (Pl. E, 6), with a façade by *Andrea Palladio* and a colonnade by *Bibbiena*. It is now occupied by the *Tribunale*, or law-courts.

To the W. in the Via d'Azeglio (formerly S. Mamolo) is the **Pal. Bevilacqua-Lampeni* (Pl. D, 6), ascribed to *Bramantino*, with a superb court, the finest of its style (perhaps by *Gaspare Nadi*, about 1483), but without the usual arcade on the ground-floor. In 1547 the Council of Trent sat here for a short time. — The Via Urbana then leads to the —

Collegio di Spagna (Pl. D, 6), at the corner of the Via Sarzanera, founded in 1364 by Cardinal Albornoz. The fine court is adorned with frescoes (restored) by *Ann. Carracci* and a Madonna (above) by *Bagnacavallo*, and the chapel contains a Madonna by *Marco Zoppo* (at the high-altar) and frescoes by *Lippo di Dalmasio*

(14th cent.; to the right). — Farther on in the Via Saragozza, on the left, is the *Palazzo Albergati* (Pl. C, 6), erected by Bald. Peruzzi in 1540. — A little to the N. of the Collegio di Spagna is the church of *S. Paolo* (Pl. 20; D, 5), erected by Magenta in 1611, with pictures by Lod. Carracci (2nd chapel on the right, Paradise), Guercino (4th chapel on the right), and other masters. — Obliquely opposite to it are the *Pal. Zambeccari di S. Paolo* (Pl. 58; D, 5), and in the Via di Val d'Aposa the suppressed chapel of the *Frati di S. Spirito*, with a charming Renaissance façade, adorned with two rows of pilasters, medallions, and an attica in terracotta.

We now return by the Via d'Azeglio to the Piazza Vitt. Emanuele.

From the N. side of the Piazza del Nettuno (p. 318) the busy Via Rizzoli, formerly *Mercato di Mezzo* (Pl. E, 4), leads to the E. to the leaning towers (see below). — In the neighbouring Via dell' Indipendenza (Pl. E, 4) rises the cathedral-church of —

S. Pietro, in the 'baroque' style, begun in 1605. It consists of a spacious nave with circular vaulting, the aisles being partly converted into chapels with lofty galleries, and partly into separate apartments. In the chapter-room, St. Peter with the Madonna; above the choir an Annunciation, the last work of *Lod. Carracci.* — Adjoining it on the N.E. is the *Palazzo Arcivescovile* (Pl. 28), with a court constructed by Tibaldi in 1577. — In the vicinity, to the N.W. of S. Pietro, is the small church of the *Madonna di Galliera* (Pl. 13; D, E, 4), with an interesting, but dilapidated façade of 1470. — Opposite is the **Pal. Fava* (Pl. 41, D, 4), with fine court *Frescoes by the *Carracci* from the myths of Jason and Æneas.

We now return to the Via Rizzoli, at the E. end of which, nearly in the centre of the town, are the Leaning Towers (Pl. F, 4), the most singular structures in Bologna. The **Torre Asinelli** (Pl. 32), erected in 1109 by *Gherardo degli Asinelli*, which looks prodigiously high when seen from the pavement below, is 320 ft. in height and 4 ft. out of the perpendicular. A rough staircase of 447 steps leads to the summit, which commands a fine view. (Solitary visitors are not allowed to ascend; but a companion may be hired for 50 c.) The **Torre Garisenda** (Pl. 33), erected in 1110 by *Filippo* and *Ottone Garisenda*, is 163 ft. high only, but is 10 ft. out of the perpendicular. Dante (Inferno xxxi. 136) compares the giant Antæus, who bends towards him, to this tower, 'when a cloud passes over it'. The latter is probably the only one of the many leaning towers in Italy whose obliquity has been intentional (comp. p. 356), but it was found impossible to complete it. — In the Piazza di Porta Ravegnana, in front of the leaning towers, stands the handsome *Guildhouse of the Stracciatori* ('Universitas Interpolatorum'), said to have been built by *Franc. Francia* in 1496 and restored in 1620.

From the leaning towers five streets radiate to the gates of the

same names: the Via Castiglione, S. Stefano, Mazzini, S. Vitale, and Zamboni. To the right at the corner of the Via S. Stefano and Via Castiglione is situated the ***Palazzo della Mercanzia** (Pl. F, 5), or *Foro de' Mercanti* (Chamber of Commerce), a Gothic structure, said to have been erected in 1294, and restored by the Bentivogli in 1439. The interior is adorned with the armorial bearings of all the jurists who taught law here from 1441 to 1800. — Farther S. in the Via Castiglione is the *Pal. Pepoli* (Pl. 51, F, 5), of 1344, the castellated residence of this once powerful family, with a rich gateway and an imposing court with a colonnade on one side and arched passages on the three others. — Farther on, to the right, rises the handsome new *Cassa di Risparmio* (Pl. 25, E, 5), with arcades on the ground-floor, and handsome wrought-iron gratings at the windows; the plan of this palace, as well as of other buildings in the town, was designed by *Giuseppe Mengoni* (p. 124). Between the Porta Castiglione and the Porta S. Stefano large public pleasure-grounds have been laid out.

On the left in the Via S. Stefano is situated —

***Ss. Stefano** (Pl. F, 5), a pile consisting of seven different edifices, occupying the site of a temple of Isis, and probably founded in the 5th century. Three of the churches have their entrances on the street. The present *main church* (1637) has a pulpit of the 12th cent. on its old façade, but otherwise presents little of interest. — A chapel leads thence to the left into the *second* church, **S. Sepolcro*, a successfully restored circular building with coloured brick ornamentation, erected before the year 1000. A brick column was placed adjacent to each of the seven antique marble columns, and in the 12th cent. the tomb of St. Petronius was added in imitation of the Holy Sepulchre at Jerusalem. — Behind it is a colonnaded court, the *Atrio di Pilato*, dating in its present form from the 11th cent.; in the centre is a font with an inscription mentioning the Lombard king Luitprand (d. 744). Chapel on the left, Crucifixion by *Frane. Francia*. — The first door in the colonnade on the right leads into the fourth building, the *Confessio* or *Crypt*, under the choir of the first church, dating from the 11th cent., though the capitals are older. The *fifth* church, *della Consolazione*, adjoins the Atrio di Pilato on the right; and on the left rises the *sixth* church, *della Trinità*, resting on pillars, in the centre of which is a series of columns with Lombard capitals. — Through the sacristy we reach the handsome cloisters (11th cent.) of the suppressed Celestine monastery. — Finally to the left of S. Sepolcro, and also accessible from the street, is the *seventh* church of *SS. Pietro e Paolo*, an ancient basilica several times rebuilt, now undergoing restoration; the last column to the right of the altar has an antique Roman-Ionic capital. The altar adjoining the choir on the left is a sarcophagus dating from the 9th cent., and adorned with a cross between two peacocks; it contains the bones of the martyr St. Vitalis (d. 362). Above it,

a Madonna with saints by *Lor. Sabbatino* (d. 1577). On the right, the sarcophagus of the martyr Agricola (9th cent.), the saint being represented with wings, between a stag and a lion; above it a crucifix by *Simone da Bologna* (14th cent.).

Opposite the church, on the right, are the *Palazzo Isolani* (No. 18) and the *Palazzo Bovi* (No. 19). A short side-street to the right now leads to —

S. Giovanni in Monte (Pl. F, 5, 6), in the Gothic style, one of the oldest churches in Bologna, founded by St. Petronius in 433, rebuilt in 1440, and restored in 1824. It consists of a low nave with aisles and a short transept. The façade and dome are of more recent date. Above the entrance is an angle moulded by *Niccolò dell' Arca.*

Interior. The window (St. John and the seven golden candlesticks) is by *Cesa.* 1st Chapel on the right. Christ appearing to Mary Magdalene in the garden, by *Giacomo Francia.* 3rd Chapel. *St. Joseph on the right, St. Jerome on the left, both by *Guercino.* 7th Chapel. *Madonna enthroned with four saints and angels, by *Lorenzo Costa* (1497). In the Choir, *Coronation of the Virgin, by *L. Costa* (c. 1505), stalls by *Paolo Sacca*, 1523, above them, the busts of the twelve apostles in terracotta, by *Alfonso Lombardi.* The N. transept contained Raphael's St. Cecilia down to 1796 (p. 280), the frame by *Formagini* is the original. 8th Chapel on the left, *Statue of Christ in wood over the altar (15th cent.), behind, a stone Cross of 801 on an antique column. 5th Chapel on the left, Call of the sons of Zebedee, by *Bari.* 2nd Chapel on the left, St. Francis, by *Guercino.*

The Via Sto. Stefano farther on is bordered by fine palaces: No. 43 *Palazzo Ranuzzi.* No. 45 *Palazzo Pallavicini.*

The last cross-street to the right in the Via S. Stefano, near the gate, leads to the church of **Madonna del Baraccano,** which possesses a fine portico and contains a fresco by *Costa*, representing the Madonna with Giovanni Bentivoglio and his wife at her feet (1472; now covered). The framework of the high-altar is by *Properzia de' Rossi.* — The town-wall, to the left of the church, commands a pretty view of the hills.

At the beginning of the Via Mazzini (Pl. F, G, H, 5), opposite the Torre Garisenda, at the corner of the Via S. Vitale, is the church of **S. Bartolommeo di Porta Ravegnana** (Pl. F, 4), a gaudy dome-covered church with paintings by *Angelo Colonna*, erected about 1530 by *Andrea Marchesi*, surnamed *Formigine*, and afterwards in part modernised. The 4th altar on the right contains an Annunciation (1632), one of the best works of *Franc. Albani* (1632), and a Nativity, and Flight to Egypt, by the same master. — Farther on in the Via Mazzini, on the left, No. 244, is the —

Pal. Sampieri (Pl. 54; F, 5), with the inscription '*Galleria Sampieri*' (admission 50 c.), adorned with admirable frescoes from the myth of Hercules by the *Carracci* and *Guercino.* The celebrated old picture-gallery it once contained has been sold. The present collection (good light necessary) consists chiefly of works by pupils of Guido Reni and Guercino. Many of the names in the written catalogue are arbitrary.

2nd R. Frescoes on the ceiling: *Hercules contending with Jupiter; right wall, Ceres seeking Proserpina, by *Lod. Carracci*. Pictures: 46. *Elisabetta Sirani*, Putti; 76. *Scarselline*, Madonna and saints; 134. *Parmeggianino*, Madonna; 73. *Annib. Carracci*, Old woman spinning. — 3rd R. Frescoes on the ceiling: The path to virtue is difficult; right wall, Giant struck by lightning, both by *Annib. Carracci*. Pictures: 147. *Domenichino*, Mater dolorosa; 164. Olympus. — 4th R. Frescoes on the ceiling: Hercules and Atlas. Wall on the right, Hercules and Cacus with the lion's head, by *Agost. Carracci*. Pictures: 166. *Guido Reni*, Circe; 162, 163. Portraits by *Agost. Carracci*; 152. *Cavedone*, Christ and the tribute-money. — 5th R. Ceiling-painting: Hercules and Antaeus, by *Guercino*. Pictures: 242. *Carracci*, Madonna; *262. *Salvator Rosa*, Storm. — 6th R. Ceiling-painting: *Genius of strength, by *Guercino*.

The adjoining *House of Rossini* (Pl. 59; marked by a tablet) was erected by the great composer in 1825, and adorned with inscriptions from Cicero and Virgil.

Servi (*S. Maria dei Servi*; Pl. G, 5), at the corner of the Via Mazzini and Via Guerrazzi, erected by *Andrea Manfredi* in 1393, with a portico borne by remarkably thin columns placed very far apart, is adorned with frescoes (much damaged) on the façade, dating from the 17th century.

Interior. Over the high-altar, completed by *Montorsoli* in 1561: Christ rises from the Dead, and Mary and St. John, below (l.) Adam, (r.) Moses, at the back the portrait of the donor Giulio Bori. Below the organ are small frescoes by *Guido Reni*. 7th altar on the left, Annunciation, by *Innocenzo da Imola*. The place of the 3rd altar on the left is occupied by the monument of Lod. Gozzadini in stucco, by *Giov. Zacchia*. 2nd altar: Christ and Magdalene, by *Fr. Albani*. In the choir, on the right, a terracotta relief, representing the Madonna and SS. Laurence and Eustace with two angels, by *Vincenzo Onofri*, 1508.

SS. Vitale ed Agricola (Pl. 23; G, 4), in the Via S. Vitale, was consecrated in 428 by St. Petronius, and restored in 1872. The large chapel on the left contains an *Altar-piece (covered) by *Fr. Francia*. Side-frescoes on the right representing the Adoration of the Shepherds by *Giac. Francia*, on the left the Conception by *Bagnacavallo*. — Opposite is the *Palazzo Pedrazzi*, formerly *Funtuzzi* (Pl. 40; G, 4), built in 1605 from designs by Andrea Marchesi, which contains a superb staircase by P. Canali.

The most northern of the streets radiating from the leaning towers is the Via Zamboni (Pl. F, G, H, 3, 4), or S. Donato, to the right in which is the effective and well-proportioned *Pal. Malvezzi-Medici* (Pl. 49), built by Bart. Triachini in 1550. Farther on, in the small Piazza Rossini, which is named after the celebrated composer, who attended the neighbouring Liceo Filarmonico (Pl. 26) in 1807-10, is —

***S. Giacomo Maggiore** (Pl. F, 4), founded in 1267, consisting of a nave with barrel-vaulting of 1497, with a fine portico erected in 1483 by *Gasparo Nadi*, and adorned with several excellent pictures.

Over the altar, immediately to the right of the entrance, is the 'Vergine della Cintura', by an early Bolognese master (covered). 3rd Chapel on the right: *Ercole Procaccini*, Conversion of Saul; 5th Chapel, *Passerotti*, Madonna enthroned, with saints and the donor; 7th Chapel, *Marriage of St. Catharine, by *Innocenzo da Imola* (1526; the green colour unfortunately

faded); 9th Chapel, St. Rochus with an angel, by *Lod. Carracci*; 11th Chapel, erected by *Pellegr. Tibaldi*, the teacher of Carracci, and decorated by him with frescoes. In the Choir large paintings of the Resurrection, etc., by *Tommaso Laureti*. The 3rd chapel in the retro-choir contains a gilded altar with numerous saints; to the left, on the wall, a large painted crucifix by *Simone de' Crocifissi* (1370). The 8th *Cap. de' Bentivogli, paved with coloured and glazed tiles, contains a *Madonna, with angels, on the right S. Sebastian, on the left the founder, the best work of *Fr. Francia*, and frescoes by *Lorenzo Costa*, representing the Triumph of life and death, after Petrarch, on the left, and the Bentivogli family on the right (1488; earliest known work of this master), the frescoes above are by unknown artists. In the lunette above Francia's picture is a Vision of St. John (Rev. XVII 1-8) probably by *Lor. Costa* (freely restored). Equestrian statue of Annibale Bentivoglio by *Niccolò dell' Arca* (1458); opposite to it the *Monument of Antonio Bentivoglio (d. 1435) by *Jacopo della Quercia*. The 9th Chapel in the left aisle contains a Presentation in the Temple, by *Orazio Samacchini*.

The sacristan of S. Giacomo also keeps the keys of the adjacent oratory of ***S. Cecilia** (Pl. 4; F, 4), an oblong edifice erected in 1481 for Giovanni Bentivoglio. The frescoes are by *Lor. Costa* and his pupils.

1st on the right, Burial of St. Valerian, with the Castle of S. Angelo in the background; on the left, Martyrdom of St. Valerian, both by *Aspertini*. 2nd on the right, Vindication of St. Cecilia before the Roman prefect, on the left, Angel crowning St. Cecilia and her brother Valerian, both by *Chiodarolo*. 3rd on the right, Martyrdom of St. Cecilia in the oil-cask, on the left, Baptism of St. Valerian, both by *Tamarozzo*. 4th on the right, *St. Cecilia bestowing alms; on the left, *St. Urbanus converting St. Valerian, both by *Lor. Costa*. 5th on the right, *Burial of St. Cecilia; on the left, Martyrdom of SS. Cecilia and Valerian, both by *Fr. Francia*.

Opposite, on the left side of the street, is the *Pal. Malvezzi-Campeggi* (Pl. 50), by Andrea and Jac. Marchesi, with an interesting court. Adjacent is the *Palazzo Magnani-Guidotti* (Pl. 48), by Dom. Tibaldi, 1577, with frescoes in the interior by the Carracci. — Then the *Teatro Comunale* (Pl. 60; F, 4). — On the right we next observe the —

University (Pl. G, 3, 4), established since 1803 in the old *Palazzo Celesi*, with a court by *Bart. Triachini*. After that of Salerno, it is the oldest in Italy, having been founded in 1119, and now possesses a staff of 50 professors and 400 students (comp. p. 318) and a considerable number of scientific institutions (clinical hospital, anatomical theatre, natural history collections, open on Sundays, botanical garden, and observatory).

The extensive **Library** of 170,000 vols. is open daily, 10-2 o'clock, except Sundays. The oldest of the MSS. is that of Lactantius; also letters from Voltaire to Fred. the Great, miniatures, etc. The celebrated linguist *Giuseppe Mezzofanti* (born at Bologna 1774, died at Naples in 1849), professor of Oriental languages at the university, was once librarian here. At the age of 36 he is said to have spoken 18 languages fluently, and at the time of his death no fewer than 42.

The **Geological Museum**, in an adjoining building, Via Luigi Zamboni 2520, contains interesting fossils from the neighbourhood of Bologna, minerals from different parts of Europe and America, and a collection of prehistoric anthropological curiosities.

We next proceed to the —

***Accademia delle Belle Arti** (Pl. G, 3), established in the old

College of the Jesuits. It contains on the GROUND-FLOOR collections of casts and modern works of art; on the FIRST FLOOR (l.) a collection of weapons *(Opiateca)*, comprising arms captured from the Turks, Venetians, etc., and (r.) a valuable **Picture Gallery*, or *Pinacoteca*, consisting chiefly of works of the Bolognese School arranged in eight saloons and rooms (open daily from 9–3 or 4, according to the season, admission 1 fr.; on Sundays gratis; catalogue 1 fr.). Each picture bears the name of the painter.

The visitor imbued with the modern taste for the historical study of art, will find little attraction in the works of the SEVENTEENTH CENTURY, which form the chief boast of the gallery. Although it would be unfair to depreciate the undoubted talent and skill of these late masters, their works are unsatisfactory owing to the absence of any definite aim or indication of progress, and from the obvious pains which have been taken to reproduce trite themes in an interesting manner. In the department of fresco painting the works of these Bolognese eclectics (see p. 318) are most numerous at Rome, but they are admirably represented here by a series of oil-paintings. We may first mention several works by *Guido Reni*, the most talented master of this school. No. 134. Madonna della Pietà, remarkable for its masterly grouping, which again recurs in No. 136, the Crucifixion, and which places these two pictures on a level with the finest works of the 16th cent. in point of composition; No. 135, the Slaughter of the Innocents, exceptionally harmonious and dignified in character; No. 139, St. Andrea Corsini, an excellent specimen of Guido's powers as a colourist; No. 142, a masterly drawing in chalks for the Ecce Homo which was so popular in the 17th century. The most interesting work of *Lodovico Carracci* is probably No. 45, the Nativity of St. John. *Annibale Carracci's* Madonna and saints (No. 36) has the merit of stately architectural arrangement. The Communion of St. Jerome (No. 34) by *Agostino Carracci* is very inferior to Domenichino's treatment of the same subject in the Vatican. *Domenichino's* scenes of martyrdom are far from pleasing, but *Guercino's* Madonna with the two Carthusian monks (No. 13) is a devotional picture of profound sentiment. — The gallery also possesses several valuable works of the EARLIER PERIOD of Italian art. Thus No. 78, a Madonna by *Fr. Francia*, exhibits features of resemblance with *Perugino*, who is represented here by one of his finest works (No. 197, Madonna and saints). We also obtain a good survey here of the masters who went over from Francia's school to that of Raphael: thus, 204. *Timoteo della Vite*, Mary Magdalene; 292, 90. *Innocenzo da Imola*, Madonna and saints, and Holy Family. (The two last were not accessible in Jan. 1886.) — The gem of the gallery, however, is RAPHAEL'S ST. CECILIA (No. 152), the indelible impression produced by which is doubtless due to the master's unrivalled genius in exalting his figures into

the regions of the supernatural, and yet making them human and pleasing. Everything has been maturely considered, the broken instruments, the angels' song, the distribution and graduation of the characters, — and yet the picture appears as simple and natural as if it could not possibly have been arranged otherwise.

Corridor A chiefly unimportant pictures; 39, 40. *An. Carracci*, Annunciation; 16. *Guercino*, Joseph the Carpenter; 280. *Elis. Sirani*, Mary Magdalene.

Corridor B. *64. *Fr. Cossa*, Madonna, with SS. Petronius and John (1474), chief work of this rare old Ferrarese master; *392. *Lor. Costa*, Madonna enthroned with SS. Sebastian and James (1491); 83. *Fr. Francia*, Christ mourned over by angels; no number, *Bugiardini*, Madonna; 101. *Gherardo Fiorentino* (more probably *Bagnacavallo*), Mystic betrothal of St. Catharine of Siena; 294. *Pontormo*, Madonna; *61. *Cima da Conegliano*, Madonna; no number, *Giac. Francia*, Madonna; 84. *Giacomo* and *Giulio Francia*, Madonna and saints (1526); no number, *Elis. Sirani*, St. Mary Magdalene; *Primaticcio*, Concert; 116. *Parmeggianino*, Madonna and Child with saints. The pictures without numbers in this and the following room, are from the former Galleria Zambeccari.

Corridor C: *Cignani*, Samson and Dalilah; *Caravaggio*, Judith; *Elis. Sirani*, Madonna; *L. Giordano*, Pietà; *Guido Reni*, study of a head.

Corridor D: 282. *Hugo van der Goes*, Madonna in a garden; *Lucas van Leyden*, History of Esther; *Quinten Massys*, Two money changers; *Rubens*, Hovering angels; 275. *R. Mengs*, Portrait of Clement XIII.; *Fr. Snyders*, Hunting scenes. — Another corridor, parallel to this one, contains engravings. — Retracing our steps, we ascend a few steps from Corridor C to the —

Room with the Ancient Pictures. 159, 161. *Jacopo Avanzi*, Altar-pieces; on the left, opposite the door, 203. *Vitale*, Madonna (1320); on the right, 102. *Giotto*, SS. Peter and Paul, and the angels Michael and Gabriel, the wings of an altar-piece (now at Milan, p. 129) from the church degli Angioli; 163, 164. *Simone da Bologna*, Altar-pieces; on the farther wall, 205. *Ant.* and *Bart. Vivarini da Murano*, Altar-piece (1450).

Room E. 182. *Tiarini*, Entombment; *135. *Guido Reni*, Massacre of the Innocents; 138. *Guido Reni*, Madonna del Rosario, painted on silk in 1630 (as a procession-flag); *13. *Guercino*, St. Bruno and another Carthusian worshipping the Virgin in the desert; *137. *G. Reni*, Samson, victorious over the Philistines, drinking out of the jaw-bone of an ass; 12. *Guercino*, William of Aquitaine receiving the robe of the Order of St. Felix; *136. *G. Reni*, Crucifixion ('Cristo dei Cappuccini', the high-altar of whose church it formerly adorned); 208. *Domenichino*, Death of Peter Martyr; *134. *G. Reni*, Madonna della Pietà, below are SS. Petronius, Carlo Borromeo, Dominic, Francis, and Proculus

(painted in 1510 for the Town Council, who presented the painter with a valuable gold chain and medal, in addition to his remuneration); 140. *G. Reni*, St. Sebastian; 141. *G. Reni*, Coronation of the Virgin, *130. *G. Reni*, St. Andrea Corsini.

Room F. *Fr. Francia*, 371. Annunciation and saints (1500), 372. Madonna and saints (late work); *215. *Lor. Costa*, Madonna and SS. Petronius and Thecla (1496), *78. *Francesco Francia*, Madonna and six saints, angels, and the doner (1494; earliest work of the artist); *197. *P. Perugino*, Madonna in glory, with the archangel Michael, SS. John, Catharine, and Apollonia; 79. *Fr. Francia*, Annunciation, with John the Baptist and St. Jerome; *204. *Timoteo della Vite*, Mary Magdalene; 198. *Vasari*, Banquet of Gregory I. (1540; one of the artist's best examples); 80. *Fr. Francia*, Madonna, with SS. John the Baptist, Stephen, George, and Augustine, 20. *Bagnacavallo*, Betrothal of St. Catharine; 373. *Fr. Francia*, Crucifixion and saints.

**152. *Raphael*, St. Cecilia surrounded by four other saints, painted in 1513 on the commission of Cardinal Lorenzo Pucci for the church of S. Giovanni in Monte (p. 326). It was at Paris from 1796 to 1815.

'The youthful and beautiful patron saint of music has just ceased playing the organ to her friends, and a heavenly calm falls upon their ears. Six angels, resting on the edge of a cloud, have caught up the melody and continue it by singing. Raphael's painting depicts the impression produced by the celestial music. The saints on earth are silent in presence of the heavenly choir. St. Cecilia lets her hands rest mechanically upon the organ, but, with head and eyes turned upwards, listens entranced to the song. St. Paul, to her left, is differently affected. Sunk in deep meditation, he also seems completely oblivious of the actual world. In pleasing contrast to these two figures, Mary Magdalene, who stands on the right of St. Cecilia and holds a box of ointment in her hand, shows her delight simply and openly. In the second line stand SS. John the Evangelist and Augustine (or Petronius?). A crowning touch is added to the careful distribution of the figures and well balanced discrimination of expression by the harmonious arrangement of the colours. The strongest and most intense tone is afforded by the yellow tunic of St. Cecilia, embroidered with gold; in the St. Paul the predominant tint is the red of his mantle, relieved by the green under-garment; the Magdalene's dress is of a violet colour. The toning down and blending of the ground tints is effected through the two saints in the background, who thus fulfill the same function in regard to the colouring as they do with respect to the expression and composition.' — *Prof. A. Springer's Raffael und Michelangelo*.

133. *Bagnacavallo* (after Raphael), Holy Family; *Lorenzo Costa*, 376. Marriage of the Virgin (1506), 65. SS. Petronius, Francis, and Dominicus (1502), 25. *Bagnacavallo*, St. John in the Wilderness, *81. *Fr. Francia*, Madonna adoring the Child, with saints and donors (1499).

Room G. *45. *Lod. Carracci*, Birth of the Baptist; 183. *Tiarini*, Nuptials of St. Catharine; 34. *Agostino Carracci*, Communion of St. Jerome, 207. *Domenichino*, Madonna del Rosario, 55. *Giacomo Cavedoni*, Madonna in glory with saints; 37. *Ann. Carracci*, Madonna with saints; 2. *Albani*, Baptism of Christ; *42. *Lod. Car-*

vacci, Madonna with SS. Dominic, Francis, Clara, and Mary Magdalene, being portraits of members of the Bargellini family, at whose cost the picture was painted; 206. *Domenichino*, Martyrdom of St. Agnes; *36. *Ann. Carracci*, Madonna with SS. Louis, Alexis, John the Baptist, Francis, Clara, and Catharine; 35. *Ag. Carracci*, Assumption; 47 *Lod. Carracci*, Conversion of Paul.

Room H. 175. *Elisabetta Sirani*, St. Anthony of Padua; 117. *Mazzolini*, Mary and Joseph adoring the Child; 82. *Francesco Francia*, Picture in three sections, on the left, the Adoration of the Shepherds, in the centre the Madonna and Child, on the right the Crucifixion in a beautiful landscape; *142. *G. Reni*, Chalk sketch for the Ecce Homo; 74. *Prospero Fontana*, Entombment. In the centre: 360. *Niccolò Alunno da Foligno*, Madonna adoring the Child, with the Annunciation on the back, presented by Pius IX. in 1856. — Rooms I, K, and L contain modern pictures.

Traversing the Via delle Belle Arti we next reach the *Pal. Bentivoglio* (Pl. 34; F, 3), erected by this powerful family in the 16th cent. on the site of their ancient mansion which was destroyed under Julius II. — A little to the S.W., in the Piazza S. Martino (Pl. F, 3, 4), is situated the church of —

S. Martino Maggiore, a Carmelite church of 1313 in the Gothic style.

1st Chapel on the left: *Enthroned Madonna with SS. Rochus, Bernardine, Anthony, and Sebastian, by *Francia*, above, a Pietà, below, Christ bearing the cross. The window above represents St. James of Compostella, after a cartoon by Francia. Last altar to the left, an Assumption and a Resurrection in the lunette, by *Costa*; 1st altar on the right, *Girol. Carpi*, Adoration of the Magi.

On the N. side of the town, within the walls, and near the *Porta Galliera*, which leads to the station, rises the slight eminence of **La Montagnòla** (Pl. E, F, 1, 2), converted during the first French occupation into a promenade. Fine view of the town, with the villas on the spurs of the Apennines in the foreground. The *Arena di Pallone* (Pl. E, F, 2; p. 316) is situated here. In 1848 the Austrians were attacked here by the Bolognese and compelled to evacuate the town. On the S. is the *Piazza dell' Otto Agosto*, formerly *Piazza d'Armi*.

Immediately to the left outside the Porta Castiglione is the church of **S. Maria della Misericordia** (Pl. F, 7; when closed ring at the door to the right).

Interior. 2nd chapel on the right, round *Window designed by *Francia*, Madonna and the Saviour; last chapel on the right, window, John the Baptist, by the same. Above the high altar a figure of *Christ, and at the sides Madonna and Angel of the Annunciation, by *Lor. Costa* (1499). The altar-piece is an unimportant work of last century. At the last pillar of the left aisle is a fresco of *Francia's School*, Bishop and four monks; 3rd altar on the left, *G. M. Crespi*, St. Nepomuk; 2nd altar to the left, *Bagnacavallo*, Madonna in clouds, two saints below (the master's best work).

Outside the Porta S. Stefano (Pl. G, 7), to the right, is the new public park of the **Giardini Margherita**, now the favourite promenade of the Bolognese. At the entrance near the tramway-terminus is a good *Chalet-restaurant*. Military concerts are frequently given here.

About 1/2 M. beyond the Porta d'Azeglio (Pl. D, 7), on the 2nd road to the right, and near the Casa Minghetti, is situated the church of *S. Maria*, called *Mezzaratta*, containing early Bolognese frescoes of little interest to the ordinary traveller. About 3/4 M. farther, on a height to the left of the road, rises **S. Michele in Bosco** (1437), once an Olivetan monastery (suppressed in 1797). In the church are remains of frescoes by *Bagnacavallo* and others. The court is adorned with frescoes by the *Carracci* and their pupils, from the history of St. Benedict and St. Cecilia, unfortunately much injured. The monastery was converted into a royal château (*Villa Reale*) in 1860, and is now an *Orthopædic Institute*. Fine view (cab, see p. 316). The visit to S. Michele may be combined with that to the Certosa (see below), the whole round forming a beautiful drive of about 2 hours.

Outside the Porta S. Isaia (Pl. A, 4), at the W. end of the town, is situated the **Certosa** (formerly a Carthusian monastery), erected in 1335, and consecrated in 1801 as a *Campo Santo*. It occupies the site of an old Etruscan burial-ground, discovered here in 1869. The route to it is by the principal road from the gate, after 9 min. a cross indicates the way to the cemetery, which is reached in 5 min. more. — The custodian of the cemetery is well-informed (fee 1/2-1 fr.).

The church contains a few paintings by *Elisabetta Sirani* and others. At the beginning of the Chiostrino are ancient tombstones from suppressed churches, arranged according to centuries: at the entrance 13th cent., then 15th on the right, 14th on the right, and 16th on the left; in the arcades modern monuments, most of them in marble, including figures of Faith by *Galletti* and Grief by *Monari*. In the centre are the ordinary graves. Among many illustrious names on the former are those of the philologist *Gaspar Garatoni* (d. 1817) and the talented *Clementina Tambroni* (d. 1817; p. 318). The principal families of the town also possess vaults here; thus the monument of *Letizia Murat Pepoli* (d. 1859), with a statue of her father King Murat ('propugnatore dell' Italica indipendenza'), executed by *Vinc. Vela*. A rotunda here contains the busts of celebrated professors of the present century, *Mezzofanti*, *Galvani*, *Costa*, *Schiassi*, *Mattei* (teacher of Rossini), etc.

The visit to the Certosa may be combined with that to the Madonna di San Luca, by walking (or driving) straight on to *Meloncello*, and returning thence by the steam-tramway, see below.

In the *Via Saragossa*, leading to the Porta Saragossa (Pl. A, 6) in the S.W. corner of the town, stands, on the left, the *Palazzo Alberghetti* (Pl. C, 6), built by Peruzzi in 1540. On the *Monte della Guardia*, an eminence 3 M. to the S.W., of Bologna, rises the handsome pilgrimage-church of the **Madonna di S. Luca**, erected by Giuriati in 1731, so called from an ancient picture of the Virgin ascrib-

CONTORNI DI BOLOGNA.

CONTORNI di RAVENNA.

Scala nel 1:50.000 [illegible] chilometri.

ed to St. Luke, and brought from Constantinople in 1160. The hill is ascended by a series of *Arcades*, consisting of 635 arches with numerous chapels, constructed in 1676-1739, and 1½ M. in length. They begin a short way beyond the gate and send a branch to the Campo Santo (see above). Steam-tramway to *Meloncello* at the foot of the hill, see p. 316. Walkers take ½ to ¾ hr. to reach the top from Meloncello. On the summit, besides the church, there is an *Observatory*, and (3 min. from the former) a good *Osteria*. The precincts of the church, now used for military purposes, are not accessible throughout. The *View, particularly from below the portal of the church and the new intrenchments, is remarkably fine and extends from the Apennines to the Adriatic.

47. From Bologna to Ravenna.

52½ M. Railway (belonging to the *Ferrovie Meridionali*) in 3¾ hrs. (fares 9 fr. 50, 6 fr. 70, 3 fr. 80 c.). The train follows the main line to Ancona and Brindisi as far as *Castel Bolognese*, whence Ravenna is reached by a branch-line. — Steam Tramway from Bologna to *Imola*, see p. 316.

The train follows the direction of the ancient Via Æmilia (p. 296), and traverses a fertile plain. To the right in the distance rise the Apennines. — 4½ M. *San Lazzaro*; 7 M. *Mirandola*; 10½ M. *Quaderna*; 15 M. *Castel S. Pietro*, with a château built by the Bolognese in the 13th cent., on the *Sillaro*.

21½ M. **Imola** (*Hôt. S. Marco*), on the *Santerno*, an ancient town with 11,372 inhab. and the seat of a bishop since 422, was the Roman *Forum Cornelii*, named after its founder L. Cornelius Sulla, but is mentioned by Paulus Diaconus, the Lombard historian of the period of Charlemagne, as *Imolae*. After many vicissitudes the town was incorporated with the States of the Church by Pope Julius II. in 1509. Imola was the birthplace of St. Petrus Chrysologus, archbishop of Ravenna (d. 449), whose tomb is in the cathedral of S. Cassiano. The painter Innocenzo da Imŏla (Francucci, b. about 1494, d. 1550; p. 318) was also a native of Imŏla. — The train then crosses the *Santerno*.

26 M. **Castel Bolognese** (poor restaurant), an ancient stronghold of the Bolognese, constructed in 1380, where the Florentines under Niccolò da Tolentino and Gattamelata were defeated by the Milanese under Piccinino in 1434. — Railway-journey hence to Ancona, see *Baedeker's Central Italy*.

The branch-line to Ravenna diverges here to the E., passing *Solarolo*, *Lugo*; 31 M. *Bagnacavallo* (birthplace of the painter Ramenghi, p. 318, who is generally called after his native town), *Russi*, *Godo*. — 52½ M. *Ravenna*.

Ravenna. — **Hotels.** Spada d'Oro (Pl. a; D, 4), Via Farini; S. Marco (Pl. b; E, 4), in the same street, fair; Tre Fiori, by the theatre, unpretending but tolerable. — *Caffè del Risorgimento*, in the Piazza Vitt. Emanuele. *Caffè Byron*, in the Piazza Byron. Alb. Capello - 2.50 F.

Cabs: per drive 1, at night 1½ fr., two-horse 1½ or 2 fr. (first hour

1½ or 2½ fr., each additional ½ hr. 75 c. or 1 fr. 25 c.; beyond the town 2 fr. 50 c. or 4 fr. per hour.

Tramway to Forlì 5 times daily in 1¼ hr. (fares 2 fr. 25, 1 fr. 20 c.).

Photographs. *Ricci, Via Fortal 14 A.

Principal Attractions. Baptistery (p. 338), S. Vitale (p. 338), S. Nazario e Celso (p. 339), S. Maria in Cosmedin (p. 340), S. Apollinare Nuovo (p. 340), S. Apollinare in Classe (p. 342). The churches are closed from 12 to 2 p. m.

Ravenna, a town of ancient origin, and formerly the capital of a province, with 12,000 inhab. (commune 80,300), is situated in the plain between the rivers *Lamone* and *Ronco* (Rom. Bedesis), in a somewhat unhealthy locality. The town is 3 M. in circumference, but nearly one-half of the area is occupied by gardens. It was originally a seaport, but is now 6 M. distant from the sea and connected with it by the *Canale Navigliò* only, a channel constructed in 1737.

Ravenna is one of the most ancient towns in Italy, but under the Republic was a place of little importance. Augustus constructed the *Portus Classis* and a canal, connected with the Po, round the S. side of the town, and appointed Ravenna the headquarters of the Adriatic fleet. The commerce of the place now improved, and a new quarter was erected between the town and the harbour (*Classes*, a name perpetuated by the ruined church of *S. Lorenzo in Classe*). The harbour, however, having been gradually filled up by the deposits of the Po, Classis and Classes fell to decay, while Ravenna continued to be the capital of the province Flaminia. As early as A. D. 44 Ravenna became an episcopal see, *St. Apollinaris*, a disciple of St. Peter, being the first bishop. The Emp. Honorius transferred his residence hither from Rome in 404 on account of the great strength of the place, and in 438 Ravenna was erected into an archiepiscopal see. After the fall of the Western Empire the town was taken by the Herulian Odoacer, king of Italy, and again in 493 by *Theoderic the Great*, king of the Ostrogoths, after which it regained much of its former splendour and was the residence of the Gothic kings till 555. It then became the seat of the exarch or governor of the Eastern Roman, or Greek, Emperors, and continued under their sway until 752, when the Lombard *Aistulph* banished Eutychius the last exarch and took possession of the town. Shortly afterwards, however, Ravenna was retaken by *Pepin*, king of the Franks, and handed over to the pope, under whose rule it remained, excepting when his authority was disputed on several occasions by the Guelphs and Ghibellines. In 1275 the *Polenta* family, of whom favourable mention is made by *Dante*, obtained the supreme power. In 1318 Ravenna began to be governed by its own dukes, in 1440 it came into possession of the Venetians, under whom its prosperity materially increased, in 1509 it was conquered by Pope *Julius II.*, and it belonged to the *States of the Church* till the treaty of Tolentino in 1797. It was, however, restored to 1815, but again severed from the papal dominions in 1860.

In the History of **Early Christian Art** of the 5-8th century, Ravenna is the most important place in Italy next to Rome. Being less under the influence of the mighty traditions of the past here than at Rome, art was in a position to develop itself more freely and even to venture on innovations. The connection of Roman and Byzantine art may best be studied at Ravenna, where the traveller will observe how the capitals of the columns were gradually remodelled, and a new style of ornamentation introduced. Besides the basilicas there are also domed structures, which form a link between Byzantium and some of the churches of western Europe (such as the cathedral at Aix-la-Chapelle). The ancient Basilicas of Ravenna belong to two different periods, the first being that of Honorius and his sister Galla Placidia, 401-450 (*Cathedral, Baptistery, Archiepiscopal Chapel, S. Agata, S. Nazario e Celso, S. Giovanni Battista*, and *S. Giu-*

cenni Evangelista), and the second a Gothic period from 400 to about 560 (*S. Spirito, S. Maria in Cosmedin, S. Vitale, S. Apollinare in Classe, Mausoleum of Theodoric*). The basilicas of Ravenna differ from the Roman in having their porticoes converted into a closed anterior structure, in being destitute of transepts, in possessing columns expressly designed for their object instead of being brought from other buildings, and in showing a consistent use of the round arch with corresponding articulation on the external walls. The campanili moreover are detached and are circular in form. Notwithstanding the alterations of subsequent ages, and the raising of the pavements by several feet, which was rendered necessary by the gradually increasing elevation of the surrounding soil, these noble monuments of triumphant Christianity are profoundly impressive, and their effect is greatly enhanced by the stillness and solitude of the environs. — Mosaic Painting was also extensively practised at Ravenna. The earlier symbolism was gradually abandoned for the historical Christian style, but at the same time the designs became stiff and conventional. The traveller will also have an opportunity here of examining Sarcophagi, Ivory Carving, and other works of the early Christian period, and thus obtain a very comprehensive review of the art products of the centuries preceding the Carlovingian era.

Lord Byron, who preferred Ravenna to all the other towns of Italy, and was influenced in some measure by his intimacy with the Countess Guiccioli, a member of the Gamba family of Ravenna, spent two years here (June, 1819, to October, 1821), during which he wrote several of his finest works, the 'Prophecy of Dante', 'Marino Faliero', the 'Two Foscari', 'Cain', 'Heaven and Earth', and the 'Vision of Judgment'.

From the station, in front of which a statue to the Italian patriot *L. C. Farini*, Dictator of the Emilia in 1860, was erected in 1878, the *Stradone della Stazione* and *Strada del Monte* lead straight to the Piazza Vittorio Emanuele, formerly *Maggiore* (Pl. D, 4), in the centre of the town. It is adorned with two lofty columns of granite erected by the Venetians in 1483, and bearing statues of SS. Apollinaris and Vitalis, and a colonnade of eight columns of granite, supposed to have belonged to a basilica erected or restored by Theodoric. The Gothic king's monogram is discernible on the corner column. Beyond this Piazza is the —

Piazzetta dell' Aquila (Pl. I, C, 4), with a granite column crowned with an eagle, erected in 1609 to Cardinal Gaetani.

The Strada Gioacchino Rasponi leads hence to the **Cathedral** (Pl. 10; C, 5) of *S. Orso*, or *Basilica Ursiana*, almost entirely rebuilt by Archb. Guicciolì in the 18th cent. on the site of a church of the year 400, and consisting of nave and aisles with transept, surmounted by a dome in the centre, and a round campanile. The last is the only relic of the ancient church.

Interior. 2nd Chapel on the right: sarcophagus of SS. Exuperantius and Maximianus (6th cent.). In the S. Transept is the chapel of the Madonna del Sudore, containing the marble sarcophagi of SS. Barbatian (v.) and Reginald (i.) of the 6th century. The High Altar contains a marble sarcophagus with the remains of nine bishops of early date; to the right a silver crucifix with figures of the Bishops of Ravenna, executed in the 6th century, and reliefs in the centre of the 16th century. At the sides, choir-screen panels of the 5th cent. have been let into the floor. — In the Retro-Choir, on each side, are several marble slabs with figures of animals, birds and fishes, dating from the 6th cent., being fragments of an ancient pulpit ('ambo') with inscription 'Servus Christi Agnellus episcopus hunc pyrgum fecit'. — The Sacristy contains the *Easter Calendar* from 532

to 556 and the **Ivory Throne* of St. Maximian, with bas-reliefs of the 5th and 6th cent. representing John the Baptist in the centre in front, the four Evangelists on the right and left, and the History of Joseph at the sides. The missing tablets are said to have been carried off during the wars of the 16th cent., one of them, of which a poor copy is shown, being now preserved at Florence. Near it is an enamelled silver cross dating from 1200. In the lunette above the entrance to the sacristy, to the right, *Elijah in the desert, fed by the angel, a fresco by *Guido Reni*. The chapel of the Holy Sacrament in the E. TRANSEPT contains the *Falling of the Manna, also by *Guido Reni*; the frescoes on the ceiling, Christ in glory, are by his pupils. In the N. AISLE is the monument of the above-mentioned *Archbishop Galeotti*.

The ***Baptistery** (Pl. 6, C, 5), *S. Giovanni in Fonte*, or *Battistero degli Ortodossi*, adjoining the cathedral, probably also founded by St. Ursus (d. 396), and dedicated to John the Baptist, is an octagonal structure, with two arcades in the interior, one above the other. The cupola, constructed of semi-spherical tiles, is decorated with remarkably fine *Mosaics of the 5th cent., the most ancient at Ravenna, representing the Baptism of Christ with the river-god of the Jordan and the twelve Apostles. Under these runs a broad frieze, on which, between the groups of light columns, are represented four altars with the open books of the gospels, and thrones with crosses. The upper arcades of the wall are adorned with figures of prophets, and enrichments in stucco. On the lower section of the wall are admirable mosaics. The large font in white marble is of the 5th century. It is intended to raise the level of the whole building considerably by means of machinery. — The custodian lives by the *Cappella S. Giustina* (adjoining the Cathedral), which contains a Bacchic vase.

The **Archiepiscopal Palace** (Pl. 20, C, 5), to the E. of the cathedral, possesses a square vaulted *Chapel of the 5th century. The vaulting is adorned with ancient mosaics representing saints, completed in 547, in the centre, on the groining, four *Angels holding the monogram of Christ; under them the symbols of the four Evangelists; in the centre of the arch, Christ. The Madonna and two saints over the altar were originally in the cathedral. The ante-room contains ancient inscriptions, chiefly of the Christian period, the torso of a king in porphyry, and a *relief with children from the temple of Neptune. The episcopal *Archives* comprise about 25,000 documents on parchment. The episcopal library of [illegible]

On the right, at the beginning of the Strada di Cimiano leading to the Porta S. Mamante, is the **Accademia delle Belle Arti** (Pl. 1, D, 5; open till 2 p. m. only; ring at the gate, 75 c.).

The interesting PICTURE GALLERY chiefly contains pictures by masters of the place, such as a Crucifixion, Descent from the Cross, and several portraits by *Luca Longhi* (d. 1580); pictures by his son *Francesco*, a Descent from the Cross by *Vasari*, Madonna and saints by *Ostinelli*; a large ancient mosaic found near Classe. — On the UPPER FLOOR besides pictures (including a Madonna and saints, by *Randinelli*) is a collection of casts, among them a bust of St. Apollinaris by *Thorwaldsen*; *Tombstone with recumbent statue of Guidarello Guidarelli, 'guerrier Ravennate', by *Baldassare Giacomelli* of Ravenna (about 1480). Several statues from Canova's studio; Endymion, by *Gnesa*.

In the Strada di Classe, No. 192, is the secularised Camaldulensian Monastery of Classe (Pl. 7; D, 6), now occupied by the Academy. The *Biblioteca Comunale* (first floor, admission daily, 10-2, except on Sundays and holidays), founded in 1714 by the Abbate Canetti, contains 60,000 vols. and 700 MSS.

At the entrance to the Library several Roman and Christian inscriptions and sculptures are built into the walls, such as a good female head, the sarcophagus of a child, with interesting representations, perhaps Christian.

Among the MANUSCRIPTS is the celebrated MS. of *Aristophanes* of the 10th cent., one of *Dante* of 1389, another by Pietro Dante, letters of *Cesare* of the 15th cent., commentary of *Benvenuto da Imola*, prayer-book of *Mary Stuart* with miniatures, *visitors' book from the tomb of Dante* (see below), the wooden coffin which contained the remains of the great poet, found in 1865, rare editions, such as the *Decretals of Boniface VIII.*, printed by Fust at Mayence in 1465, and a number of '*editiones principes*'.

Behind the library is a **Museum**, not yet, however, finally arranged. Room I. Bronzes of various periods. — Room II. on the right, embroidery of the 5th and 6th cent. with portraits of bishops, ivory reliefs of the 6th to the 9th cent.; on the left, Majolica, crozier with Venetian enamel, Limoges enamel, medals of the Renaissance etc.; in the centre, mediæval ivory work. — Room III. Minerals. — Room IV. Intarsia caskets of the 16th cent.

The lower rooms of the monastery are devoted to a Museo civico of paintings, Christian antiquities, etc. It contains the statue of Pope Clement XII (1730), formerly in the Piazza Vittorio Emanuele (p. 335).

The old *Refectory* of the Camaldulensians (shown by the custodian, or by the sacristan of St. Romuald, door to the right opposite the refectory) contains the Marriage at Cana in fresco, by *Luca* and *Francesco Longhi*, and some fine carving on the door. — The altars of the monastery-church of *S. Romualdo* are richly decorated with rare and beautiful marbles; in the 2nd chapel on the left St. Romuald by *Guercino*, 3rd chapel on the left, a beautiful ciborium (with candelabrum and cross from the sacristy) in lapis lazuli, frescoes by *Longhi*.

S. Niccolò (Pl. 21, D, 6), built by Archb. Sergius in 700 (closed), contains numerous paintings by the Augustinian monk *Padre Cesare Pronti* and by *Francesco da Cotignola*.

S. Agata (Pl. 2; D, 6, entrance Via Mazzini 46), of the 5th cent., consisting of nave and aisles with a vestibule, contains beautiful antique marble columns. A house in the same street, not far from the Piazza S. Francesco, was once occupied by *Lord Byron* (p. 336), as the memorial tablet records. *Restored*

S. Francesco (Pl. 12; D, 5) is said to have been founded by St. Petrus Chrysologus about the year 450, on the site of a temple of Neptune, but is now entirely modernised.

The interior consists of nave and aisles, with 22 columns of coloured marble. Displeasing modern ceiling. At the entrance are several ancient tombstones; on the right that of Ostasio da Polenta of 1396; on the left that of Enrico Alfieri, who died in 1405 as general of the Franciscans. On the right the sarcophagus of the archbishop St. Liberius, of the 5th century. The Cappella del Crocefisso, the 2nd on the right, contains two Columns of Greek marble with capitals and ornamentation by *Pietro Lombardo*.

Many restored

Adjoining the church is **Dante's Tomb** (Pl. 41; D, 5; closed,

keys at the town-hall; but it may be seen through the gate). The poet died at Ravenna, where he enjoyed the protection of Guido da Polenta, on 14th Sept., 1321, at the age of 56, and was interred in the church of S. Francesco. In 1482 Bernardo Bembo, the Venetian governor (father of the celebrated Cardinal Bembo), caused the present mausoleum to be erected from designs by *Pietro Lombardo*, and it was subsequently restored in 1592 and 1780. It is a square structure with a dome, embellished with medallions of Virgil, Brunetto Latini the poet's master, Can Grande della Scala, and Guido da Polenta his patrons; opposite the entrance is a half-length relief of Dante, and below it a sarcophagus, a marble urn in which now contains the poet's remains. It bears an epitaph attributed to Dante himself: —

Jura Monarchiae, Superos, Phlegethonta lacusque
Lustrando cecini, voluerunt fata quousque,
Sed quia pars cessit melioribus hospita castris,
A(u)ctoremque suum petit felicior astris,
Hic claudor Dantes, patriis extorris ab oris,
Quem genuit parvi Florentia mater amoris.

A marble slab opposite the tomb indicates the site once occupied by the palace of Guido da Polenta.

S. Michele in Affricisco (Pl. 20; D, 4), erected in the 6th cent., is now destroyed with the exception of the apse and the clock-tower.

S. Domenico (Pl. 9), a basilica in the vicinity, founded by the exarchs and subsequently rebuilt, is adorned with paintings of *Niccolò Rondinelli* of Ravenna. — Near the Porta Adriana is the picturesque little church of *S. Giovanni e Paolo* (Pl. 14; B, 3, 4), in the Renaissance style, with a Romanesque tower, square below, and round above. An ambo in the interior resembles that in the cathedral (p. 325).

**S. Vitale (Pl. 5; C, 3) was erected in 526 during the reign of Justinian by Archb. Ecclesius on the spot where St. Vitalis suffered martyrdom, and was consecrated by St. Maximian in 547. It served as a model to Charlemagne for the cathedral of Aix-la-Chapelle. The church is octagonal (37½ yds. in diameter), with a choir, three-sided on the exterior, and round in the interior, added to it on the E. side. restored by Riccardo Ricci 1878

The Interior, ~~unfortunately marred by modern restoration~~, is divided by eight massive pillars into a central space with a passage around it. Between the pillars are semicircular niches with pairs of columns and arches, in two series, one above the other, over which rises the dome, constructed of earthen vessels. Each of the windows in the dome is divided by a mullion into two round-arched halves. The lower parts of the pillars are still incrusted with their original coating of rare marble ('Africanone'). The pavement has been raised more than 3 ft., and the street is 7 ft. above the former level.

The Choir is adorned with admirable *Mosaics*, which are however inferior in style to those of earlier date in the Baptistery (p. 336) and to those of S. Maria in Cosmedin (p. 340): Christ enthroned on the globe, angels on both sides; on the right St. Vitalis, and on the left Ecclesius with the church itself. Below, (l.) Emp. Justinian with the bishop Maximian

and attendants, and (r) the Empress Theodora with the ladies of her court, both presenting offerings. On the arch of the chair are represented Jerusalem and Bethlehem. Above, at the sides: (l.) the four Evangelists sitting, and Isaiah and Jeremiah standing; (r.) Moses as a shepherd, above which he is seen removing his sandals at the burning bush; (l.) he receives the Tables of the Law; on the right, in the central scene, an altar with bread and wine, at the sides the blood sacrifice of Abel and the bloodless offering of Melchisedech. On the left in the centre a table at which the three angels are entertained by Abraham; Sarah at the door, and sacrifice of Isaac. In the archway busts of Christ (repainted), the Apostles, and SS. Gervasius and Protasius; tons of S. Vitale. On the right, at the entrance to the chair, a **Greek Relief* from a temple of Neptune, representing his throne with shells, trident, and goat; opposite to it a modern copy. — In the vestibule of the sacristy a **Roman Relief*, the Apotheosis of an emperor; the goddess Roma is sitting on the left, next but one to her is Julius Caesar, with Augustus and Claudius beside him. On the left, a fragment of a procession with victims, forming part of the same work. Opposite are early Christian reliefs (Daniel in the lions' den, Christ imparting a blessing, and the Raising of Lazarus; 7th cent.).

To the N., at the back of the church, is the *Monument of the Exarch Isaac* (Pl. 42, C, 3, 4; 641), consisting of a sarcophagus in a small recess with a Greek inscription, erected by his wife Susanna. Adjacent to it are several other ancient inscriptions, on the right a Roman warrior in relief. — The custodian also keeps the key of —

***S. Nazario e Celso** (Pl. 28, C, 2), the *Mausoleum of Galla Placidia*, founded about 440 by that Empress, daughter of Theodosius the Great and mother of Valentinian III. The church is in the form of a Latin cross, 49 ft. long, 41 ft. broad, with a dome.

The interior is adorned with beautiful **Mosaics*, on a dark blue ground, of the 5th cent.: in the dome the symbols of the four Evangelists; in the four arches eight apostles (or perhaps prophets), between which are doves drinking out of a vase (resembling the celebrated mosaic on the Capitol); under the vaulting of the right and left transept are the other four apostles (?) in gilded mosaic, between them are stags at a spring. Over the door is Christ as a young shepherd; opposite is the triumph of Christian faith, in which Christ (represented here with a beard) is committing to the flames an open book (probably heretical); the adjacent cabinet contains the gospels. The *Altar*, constructed of transparent Oriental alabaster and intended to be illuminated by inserted lights, was formerly in S. Vitale; behind it is the large marble *Sarcophagus of Galla Placidia* (d. 450), once enriched with plates of silver, in which the Empress was interred in a sitting posture. On the right of this monument is a marble sarcophagus decorated with Christian emblems, containing the remains of the Emp. Honorius, brother of Galla Placidia; on the left that of Constantius III., her second husband (417) and father of Valentinian III.; at the sides of the entrance are two small sarcophagi containing the remains of the tutors of Valentinian and his sister Honoria. These are the only monuments of the emperors of ancient Rome which still remain in their original position.

S. Giovanni Battista (Pl. 13, D, 3), with an ancient round tower, erected by Galla Placidia in 430 for her confessor St. Barbatian, was almost entirely remodelled in 1683. The columns of the interior belong to the original church.

Not far from here, to the E., the Strada Nuova di Porta Serrata leads to the left to the Rotonda (p. 341). Turning to the right, we reach (on the right) the Via Carlo Costa, from which a lane to the left leads to the basilica of —

Sto. Spirito (Pl. 23), or *S. Teodoro*, erected by Theodoric for the Arian bishops, with a vestibule at the W. entrance (portal, 16th cent.), and adorned with fourteen columns of coloured marble in the interior. In the 1st chapel on the left is an ancient marble pulpit. The sacristan also keeps the key of the adjacent —

***S. Maria in Cosmedin** (Pl. 22), once an Arian baptistery. The octagonal dome is adorned with *Mosaics of the 6th cent.: in the centre, Baptism of Christ, on the left, the river-god of the Jordan, surrounded by the twelve Apostles. The present pavement is about 7 ft. above the original level. Several Arian crosses are built into the walls of the entrance court on the left side.

S. Giovanni Evangelista, or *S. Giovanni della Sagra* (Pl. 4; F, 4; if closed, knock at the door), near the railway-station, erected in 424 by the Empress Galla Placidia in consequence of a vow made during a voyage from Constantinople, has also lost its ancient mosaics, and much of its interest owing to alterations. The court in front of it once formed the atrium of the church. Above the *Portal of the latter, constructed at the end of the 13th or beginning of the 14th cent., are reliefs in allusion to the foundation of the church.

The Interior, with its unpleasing barrel vaulting, consists of nave and aisles borne by twenty-four antique columns. The vaulting of the 4th chapel on the left is adorned with frescoes of the four Evangelists, with their symbols above them, and the four fathers of the church, SS. Gregory, Ambrose, Augustine, and Jerome, by *Giotto* (who had come to Ravenna on a visit to his friend Dante). In the closed chapel to the left of the choir are some remains of old *Mosaic Pavement*, representing the storm to which Galla Placidia was exposed, on the left, and figures of animals on the right.

***S. Apollinare Nuovo** (Pl. 3; E, 4, 5), a basilica erected about 500 by Theodoric the Great as an Arian cathedral (*S. Martinus in Cœlo aureo*), was afterwards converted (570) by the Archbishop S. Agnello into a Roman Catholic church. It has borne its present name since the 9th cent., when the relics of the saint were transferred hither from Classe. The atrium and apse have been removed in the course of later alterations, but the nave still affords the rare spectacle of a well-preserved interior decoration of the early-Christian period. The ceiling alone has been altered.

The Interior contains twenty-four marble columns brought from Constantinople. On the right is an ancient ambo. The walls of the nave are adorned with interesting *Mosaics of the 6th cent., partly of the Arian, and partly of the Rom. (6th, 7th, 8th cent.), with additions of the 9th cent., afterwards frequently restored. On the left the town of Classis with the sea and ships, twenty-two virgins with the Magi (the upper half arbitrarily restored in 1846), on the right is the city of Ravenna with the church of S. Vitalis and the palace of Theodoric, and twenty-five saints with wreaths approaching Christ enthroned between angels (a group which has also been freely restored). These last mosaics betray a tendency to the showy style of the later period, but the single figures of the teachers of the church above them, between the windows, are executed in a more independent and pleasing manner. Above the windows, on the upper part of the wall, on each side are thirteen interesting compositions from the New Testament. On the left, the sayings and miracles of Christ (without a beard), on the right, the history of the Passion from the Last Supper to the Resurrection (Christ with a beard). The omission of the

Crucifixion itself points to the origin of these mosaics at an early period when representations of the kind were abhorred. — The last chapel on the left, in which the marble lining of the walls still remains, contains an ancient marble episcopal throne, broken marble screens which belonged to the ambo of the nave, and on the wall a portrait of Justinian in mosaic. The coffin of St. Apollinaris rests upon four porphyry columns from the ancient ciborium.

In the same street, a few paces to the S. of S. Apollinare, are a few scanty remains of a wing of the *Palace of Theodoric* (Pl. 39; E, 5), in which the exarchs and the Lombard kings subsequently resided. These relics consist of a high wall crowned with nine small columns of marble bearing round arches, with a simple gateway below. The columns and treasures of art of this palace were removed to Germany by Charlemagne. To the right of the principal door, in the wall, is a porphyry basin, said to be Theodoric's coffin, probably from a bath, brought here in 1564. The palace itself perhaps stood in the adjacent Strada di Alberoni, excavations in which have brought to light rich mosaic pavements of the 5th century.

Still farther on, near the Porta Nuova, is **S. Maria in Porto** (Pl. 18; F, 6), erected in 1553 from the remnants of the Basilica of S. Lorenzo in Cesarea (p. 334), consisting of nave and aisles with transept and an octagonal dome, and borne by columns and pillars placed alternately. The choir contains an ancient vase in porphyry. In the N. transept is a Byzantine marble relief of the Virgin (6th cent.).

A pleasant walk may be taken round the walls of the town, and partly upon them, as they are now nearly level with the ground.

About ½ M. from the Porta Serrata is situated the **Rotonda** (Pl. G, 1), the *Mausoleum of Theodoric the Great*, or *S. Maria della Rotonda*, as it was called after the remains of the heretic were scattered and the church became a Rom. Catholic place of worship. In order to reach it, we take the road to the right, very soon after quitting the gate, and cross the railway, beyond which the tomb is seen to the left, shaded by poplars (key at the adjacent house, 30 c.). It was probably erected by Amalasuntha, the emperor's daughter (about 530). The substructure is of decagonal shape, and the church is covered with a flat dome of 36 ft. in diameter, consisting of a single huge block of Istrian rock, which is said to weigh 470 tons. Some remains of the colonnade which shaded the balcony round the upper story, are now preserved in the interior. The substructure, with its ten arches, long lay half under water; the upper part is approached by a double staircase of marble, added in 1780.

About 2½ M. from the Porta Nuova is the church of **S. Maria in Porto Fuori**, a basilica with open roof, erected by Bishop Onesti (known as 'Il Peccatore'), in consequence of a vow made during a storm at sea in 1096. The left aisle contains the sarcophagus of

the founder, of 1110. The choir and the two adjacent chapels contain ancient *Frescoes* from the life of Mary and the Saviour, erroneously attributed to Giotto, and now much damaged. It is supposed that this spot was formerly the site of the old harbour, and that the massive substructure of the clock-tower belonged to the lighthouse (fare). (A visit to this church, which however is of no great interest, and to S. Apollinare may conveniently be combined.)

No traveller should quit Ravenna without visiting the church of *S. Apollinare in Classe*, situated 2½ M. S.E. from the Porta Nuova. This may be done either by carriage (p. 334) or by the new railway between Ravenna and Rimini, opened as far as Cervia (to *Classe* in 4-11 min., fares, 35, 25, 15 c.). About half-way, both the road and the railway cross the united rivers *Ronco* and *Montone*.

S. Apollinare in Classe, erected in 534 by *Julianus Argentarius* (the treasurer) on the site of a temple of Apollo, was consecrated in 549, and restored in 1779. This is the most imposing of the basilicas still existing at Ravenna. It consists of a nave and aisles, with a vestibule at the W. end, and a round campanile. The exterior exhibits traces of an attempt to relieve the surfaces of the walls with pilasters and arches. (For unlocking the doors 50 c.)

The spacious interior rests on twenty-four *apulian* columns, and has an open roof. The *Walls*, which were stripped of their marble panelling by Sigismondo Malatesta, are adorned with portraits of bishops and archbishops of Ravenna, an unbroken series of 120, from the first bishop St. Apollinaris, who suffered martyrdom in 74 under Vespasian, to the present archbishop. Each aisle contains four marble sarcophagi of archbishops. In the left aisle is an inscription relating to the penance performed here by Emp. Otho III. at the instigation of St. Romualdo. Adjacent is an ancient capital used as a holy water basin. At the end of the aisle is a tabernacle of the 7th cent., with an altar of the 14th century. — The *Nave* contains a marble altar in the ancient style. — The *Crypt*, a species of corridor in which the remains of St. Apollinaris once reposed, is in winter sometimes under water. The bronze wind-or gratings, seen from without, are ancient. Above the crypt is the broad flight of steps leading to the *Tribuna*, with the high altar. The canopy of the latter is borne by four columns of black and white Oriental marble. The two ends of the choir-bench terminate in the episcopal thrones of St. Damianus, which has been sawn through. The dome of the tribuna is adorned with well-preserved *Mosaics* of the 6th cent.: in the centre a large cross on a blue ground with [illegible] the sides [illegible] which is St. Apollinaris [illegible] the Rock; below, on the right, are the martyrdoms of Abel and Melchisedech, [illegible] Constantine and other Roman emperors, among whom [illegible] the four archbishops (reclining) St. Ursus, St. Severus, and Reclectus. The Rose Arch is also embellished with mosaics: in the centre a bust of Christ, at the sides the emblems of the four evangelists, and below them two flocks of sheep hastening to Christ from the towns of Jerusalem and Bethlehem.

The celebrated *Pine Forest of Ravenna*, or **La Pineta**, which existed in the time of Odoacer and has been extolled by *Dante*, *Boccaccio*, *Dryden*, and *Byron*, begins a little beyond the church of S. Apollinare, and extends for many miles along the road to Rimini. The severe winter of 1880-81 and a conflagration have, however, destroyed most of it.

About 2 M. from Ravenna, on the bank of the Ronco, rises the *Colonna di Gaston de Foix*, a memorial of the victory gained on 11th April, 1512, by the united armies of Louis XII of France and the Duke of Ferrara (at which the poet Ariosto was present) over the Spanish troops and those of Pope Julius II. At the moment when the victory was decided, the brave *Gaston de Foix* fell (p. 180), and 20,000 men were left dead on the field.

From Ravenna to Rimini there is a railway under construction, open as far as (15½ M.) *Cervia*. The first station is (3 M.) *Classe* (p. 342), beyond which the line traverses monotonous flats stretching beside the pineta. A good road leads from Cervia to *Cesenatico*, *S. Martino*, and *Cella*, a drive of 2 hours. — *Rimini*, see *Baedeker's Central Italy*.

48. From Bologna to Florence.

52 M. Railway in 4-6 hrs. (fares 15 fr. 5, 10 fr. 50, 7 fr. 65 c.; express 18 fr. 55, 11 fr. 55 c.). — A boldly-constructed line. Fine views of the valleys and ravines of the Apennines (generally to the left), and afterwards of the rich plains of Tuscany.

Bologna, see p. 315. The train skirts the slopes of the Monte della Guardia (p. 332), near the *Reno*, which it soon crosses. On an island in the Reno, not far from Bologna, the Second Triumvirate was concerted by Octavian, Antony, and Lepidus, B.C. 43.

3 M. *Borgo Panigale*; 6 M. *Casalecchio*, where the valley of the Reno contracts. Here on 26th June, 1402, the army of Giovanni Bentivoglio was defeated by Gian Galeazzo Visconti, and on 21st May, 1511, that of Pope Julius II. under the Duke of Urbino, by the French. — On the left, near (12 M.) *Sasso*, the brook *Setta* falls into the Reno, from which a subterranean aqueduct, constructed by Augustus and recently restored by the engineer Zannoni, leads to Bologna (see p. 316). — 17 M. *Marzabotto*, with the spacious *Villa Aria*. Etruscan antiquities have been frequently found near the neighbouring village of *Misano*. Between this point and Pracchia there are 22 tunnels. — 20½ M. *Pioppe di Salvaro*. — At (24½ M.) *Vergato* the valley expands. — 29½ M. *Riola*; on the left rise the abrupt peaks of *Monte Ovolo* and *Monte Vigese*; a landslip from the latter destroyed the village of Vigo in 1851. On the left bank of the Reno is the modernised castle of *Savignano*, with picturesque environs.

37 M. **Porretta** (**Albergo Cavour*, unpretending; *Palazzino*, open in summer only), a village of 3570 inhab., with mineral springs and baths, is much frequented in summer. — Beyond Porretta the line enters a narrow and romantic ravine of the Reno, from the sides of which numerous waterfalls are precipitated, particularly in spring, and is then carried by a series of tunnels, cuttings, and viaducts to the culminating point where it crosses the Apennines.

41 M. *Molino del Pallone*. — 45½ M. *Pracchia*, the highest point on the line, is 2024 ft. above the sea-level.

A diligence runs twice daily from Pracchia to S. Marcello (about 2120 ft.; *Alb. della Posta*, well spoken of), viâ *Pontepetri*, where it reaches the old Apennine road connecting Florence and Pistoja with Modena (p. 304). The road then continues to ascend (no regular public conveyance), partly by steep windings, passing *Cutigliano* (2600 ft.; Mad.

Jennings's Pension) on the right, to **Boscolungo** (*Pensione Serrabassa*, open from 15th May to 15th Oct., 'pens.' 8-20 fr.; *Locanda dell' Abetone*, 'pens.' 12 fr., both well spoken of), about 4430 ft. above the sea-level, situated in the midst of a fine forest. This place has recently come into notice as a starting-point for numerous excursions (*Monte Majori*, $^3/_4$ hr.; *Libro Aperto*, $1^1/_2$-2 hrs., *Tre Potenze*, 2 hrs.; *Cimone*, 3-5 hrs.; *Rondinaja*, *Lago Santo*, etc.) and as a pleasant summer-resort, and is much patronised by members of the Italian Alpine Club. — Boscolungo lies on the *Passo dell' Abetone*, which once formed the boundary between Modena and Tuscany, about $5^1/_2$ hrs.' drive from Pracchia, and 7 hrs. from *Pistoja* (viâ Pontepetri, see above). A road also leads to it from Lucca (p. 362), passing the baths (carr. and pair 40-45 fr.). Fiumalbo (p. 307) is about 9 M. distant.

Beyond Pracchia the train crosses the watershed of the Adriatic and the Tyrrhenian Sea by a tunnel about $1^2/_3$ M. in length, and then enters the valley of the *Ombrone*, which flows towards the S., and is traversed by a lofty viaduct. Between this point and Pistoja there are numerous viaducts and no fewer than 22 tunnels. Beautiful *views. — Beyond ($54^1/_2$ M.) *Piteccio* a view is at length revealed of the lovely and populous plains of Tuscany, and of Pistoja far below. — $57^1/_2$ M. *Vajoni*.

61 M. *Pistoja* (p. 368). — From Pistoja to Florence, see p. 372.

VII. Tuscany.

Tuscany, which covers an area of 9257 sq. M., and contains 2,226,285 inhab., is divided into eight provinces of very different sizes; viz. *Massa-Carrara*, 667 sq. M. in area, an independent duchy down to 1829; *Lucca*, 575 sq. M. in area, independent down to 1847; *Florence*, the largest province, 2267 sq. M. in area; *Leghorn*, the smallest, about 120 sq. M. in area; and *Pisa*, *Arezzo*, *Siena*, and *Grosseto*. The density of the population, too, varies greatly in different parts of the country. In the province of Lucca there are about 431 inhab. to the square mile, in Florence 286, in Siena 127, and in Grosseto not more than 57. With the exception of the coast districts and the valleys, the country is hilly, and intersected by the spurs and ramifications of the *Sub-Apennines*. The N. part, adjoining the *Arno*, is most fertile, the plains and slopes of the hills being richly cultivated. A strong contrast to this smiling region is presented by the marshy coast district below Leghorn, where malignant fevers have wielded their destructive sway since the depopulation which took place in the middle ages. The soil of the inland hill country is also poor, but some compensation is afforded for this by its copper and other mines. Tuscany, indeed, possesses greater mineral wealth than any other part of Italy, and to this circumstance is due the fact that it was earlier civilised than the rest of the peninsula.

Tuscany still retains the name of its first inhabitants, the *Tusci* or *Etrusci* (Greek *Tyrrhenoeni*). The excellent iron of Elba and the rich copper mines of Volterra, afforded them materials for establishing thriving industries, the products of which were in demand far and wide at an early period, as for example at Athens and in Germany, where numerous discoveries of ancient Etruscan ironwork have been made. The art of

navigation was simultaneously developed. The earliest naval battle in the western part of the Mediterranean handed down by tradition (about B.C. 535) was fought between the Greeks and Etruscans for the possession of Corsica, and resulted in the victory of the latter who thus obtained supremacy over the sea still known as the Tyrrhenian. The *League of the Etruscan Twelve* which extended from the foot of the Alps to the Bay of Naples was also instrumental in promoting civilization, as it was the means of diffusing a knowledge of writing as well as of the mechanical arts and to some extent influenced even Latium and Rome itself. The Etruscan Museum at Florence first affords us an opportunity of becoming acquainted with the artistic products of this ancient people in bronze and earthenware, and obtaining an insight into their gloomy and realistic disposition. At Fiesole our attention will then be directed to the huge stone structures erected by the Etruscans to defend their frontier against the predatory Ligurians of the Apennines. The connection between antiquity and modern times is not very apparent in this part of the country, as the castle and of Etruria lies somewhat to the S. of the limits prescribed to the present Handbook. Some of the twelve great cities which divided among them the supremacy over the whole country lay on the Arno, and the beautiful valleys which now delight the eye of the traveller, being exposed to the continual incursions of the Ligurians, were marshy and desolate down to the 3rd cent. B.C., and did not prosper till the time of the Romans. The history of the ancient Etruscans may nevertheless appropriately be kept in view. If Florence forcibly reminds the visitor at every step that modern Italy owes its noblest aspirations and richest intellectual inheritance to this city and this land, the student of history will be interested in remembering that the same office of disseminating civilization among their compatriots was performed by the Etruscans two thousand years [illegible] modern development of the country.

The power of the [illegible] Etruscans attained its zenith in the 6th cent. B.C., but owing to the [illegible] of political coherence in their widely ramified confederation, they were unable permanently to maintain their supremacy. As the whole of N. Italy had been conquered by the Celts, and Campania by the Samnites (in 424), as the Romans and Latins from the lower Tiber gradually encroached on Etruria, and after protracted struggles - rested city after city from the confederation. In the 3rd cent. the entire country thus became subject to the authority of Rome. By the establishment of numerous colonies and abundant grants of the Roman citizenship the country was gradually Latinized, and the Etruscan language, which has been handed down to us in several thousand still undeciphered inscriptions, was superseded by Latin. Some of the peculiarities of the Tuscan dialect, such as the slight aspiration of the *c* before a *vowel* (*ha casa* for *casa*), are thought to be referable to the old language of the country, but this is matter of mere conjecture. The traveller acquainted with Italian will have little difficulty in understanding the people of the country, as the modern written Italian language (*lingua volgare, volgare italiano*, *lingua toscana*) is mainly derived from the dialects of Central Italy and particularly that of Tuscany. This language is proved to have been used as early as the 10th cent. by the educated classes as well as Latin, but Dante and the great Tuscan poets and prose writers were the first to give it grammatical regularity and precision. Though closely allied with the popular dialect, it is by no means identical with it.

During the later imperial epoch the country formed the province of Tuscia and was afterwards a Frankish county under the same name. The extensive domains enjoyed by the countess *Matilda*, the friend of Pope Gregory VII., were dismembered after her death (1115), even before which municipal liberty had begun to spring up in the towns. Among the river communities Pisa, owing to its situation, attained the greatest maritime power, and like Milan, Venice and Genoa, aimed desired to form the centre of a new state. In the 11th, 12th, and 13th centuries it was by far the most important of the Tuscan cities, and while the other towns were commemorating their victories by the erection of imposing

buildings. Florence had hardly begun to exist. Florence was first indebted for its progress to the fact that it lay on the great route from the north to Rome and commanded the passage of the Arno. Under Otho the Great many German knights settled here, and at a later period several noble families traced their origin from German ancestors. The enterprising citizens now conquered the central and upper part of the valley of the Arno, which the situation of their town enabled them to do, and their arms were afterwards attended with further successes. While the rest of Italy was gradually suffering dismemberment and throwing off the trammels of its earlier traditions, Florence was still quietly developing her resources, and was thus now enabled to take possession of the inheritance of the earlier culture achieved by other towns. After her extensive conquests had in a great measure raised her above the narrow aims of her earliest life, she began to suffer, like the rest of Italy, from the dissensions of a number of wild factions; but the more earnest character of the citizens enabled them more effectually to grapple with these difficulties. Florence may be said to resemble a man of unusual strength, whose physical development has been but tardy, and thus it was that she became the mistress of Tuscany (Lat). In 1351, among her other acquisitions, Florence gained possession of *Prato*, in 1361 of *Pistoia*, in 1405 of *Pisa*, in 1410 of *Cortona*, and in 1421 of the harbour of *Leghorn*. When at length the free constitutions of the greater part of Italy were superseded by principalities, Florence did not escape the general fate, but the change took place in the most favourable manner possible. Among all the Italian dynasties by far the first to rank was that of the Medici, not only owing to their munificent patronage of art and science, but to their prudent administration, their endeavours to improve the lower classes, and their care for agriculture, commerce, and the material interests of their subjects. At a later period their example was followed by the princes of *Lorraine*, and down to the present time Tuscany has enjoyed the enviable lot of being the most enlightened and civilized, and the best-governed state in Italy. The fact that Tuscany universally participated in the national aspirations for unity and freedom, and voluntarily recognized the hegemony of a comparatively distant and unsympathetic section of the Italian race, affords the strongest possible evidence of the earnestness of that remarkable revolution which led to the unity of Italy.

In 1530, with the aid of the arms of Emperor Charles V., the dynasty of the Medici was firmly established in the sovereignty of Florence. The wise Duke *Cosimo I.* (1537-74) extended his dominions considerably, particularly by the acquisition of Siena in 1557, which was ceded to him by the emperor. He abdicated in favour of his son *Francesco* (1574-87), who, instead of the coveted title of King, obtained that of Grand Duke (granduca) of Florence in 1569. Francesco was succeeded by his brother *Ferdinand I.* (1587-1609), who had previously been a cardinal. *Cosimo II.* (1609-21), the son of the latter, *Ferdinand II.* (1621-70), and *Cosimo III.* (1670-1723) were the next princes. With *Giovanni Gaston*, who died in 1737, the house of Medici became extinct. In the wars between Austria and Spain, the two great powers in which Italy was subject, Tuscany formed one of the principal objects of contention, but eventually fell to the share of the former. The emperor seized the country as a vacant fief, and conferred it on the husband of his daughter Maria Theresa, the Duke *Francis Stephen of Lorraine* (1737-45), who by the Peace of Vienna (1738) renounced his native principality of Lorraine in return. In 1745 he ascended the throne of Austria as Francis I., and in 1765 established Tuscany as an appanage of the second sons of the emperors, in order to prevent its being governed in future as one of the immediate dominions of Austria. He was succeeded in 1765 by the Grand Duke *Leopold*, who signed on the same enlightened principles as his brother Joseph II., and was an active reformer in the administrative, judicial, educational, and ecclesiastical departments. In consequence of the death of Joseph II. in 1790, Leopold was summoned to the throne of Austria, and his departure proved a severe loss to the duchy. His son the Grand Duke *Fer-*

dinand *III* was obliged to renounce Tuscany by the Peace of Lunéville (1801), for which he received by way of compensation the Archbishopric of Salzburg and afterwards Würzburg. Under the name of *Republic*, and afterwards *Kingdom of Etruria*, the country continued to enjoy ostensible independence down to 1807, when it was incorporated with France. In 1814 Ferdinand III was reinstated, and in 1824 he was succeeded by his son *Leopold II* (d. 1870), who was first banished by the revolution of 1849, and finally by that of 1859. By the plebiscite of 15th March 1860, Tuscany was united to the Kingdom of Italy, then in course of formation.

49. From *(Genoa)* Leghorn to Florence by Pisa and Empoli.

Steamboat from Genoa to Leghorn (and vice versâ) daily (*Società Florio-Rubattino* and the French company *Prunnet & Co.*) in 9 hrs. (fares 15 fr. or 12 fr.). Most of the offices are near the quay, where the traveller should take his ticket in person. — Embarkation or landing at *Genoa* 1 fr. for each person with luggage. At *Leghorn* to or from the Porto Nuovo 1 fr., or with ordinary luggage 1½ fr.; to or from the Porto Vecchio ½ fr., or with luggage 1 fr. (Payment should be made to the official in charge, to whom also any complaints may be made. The number of the boat should be noted.) — As the voyage is generally performed at night, the passenger loses the charming retrospect of Genoa, and afterwards the view of the coast.

Railway from Genoa to Leghorn by Pisa, see pp. 120, 330; from Leghorn to Rome, see *Baedeker's Central Italy*.

Leghorn. — **Hotels.** On the shore, near the sea-baths, Via del Passeggio (Pl. B, 5): *Grand Hôtel, in the Pal. Fabbricotti, opposite Pancaldi's bath-establishment (see below), R., L., & A. from 3½, B. 1½, lunch 3, D. 5, Pens., excl. R., 8, in winter, incl. R., 9 fr.; *Hôtel Anglo-Americano, Via del Passeggio 30. — In the town: *Hôtel du Nord, Piazza del Cantiere 2, near the quay, R. 3, D. 5, B. 1½, L. 4½, A. 3½, Omn. 1 fr. In the Corso Vittorio Emanuele: Gran Bretagna, No. 58, much frequented, commercial, good cuisine; Pugnolla, Nos. 1, 2; Falcone & Pavera, No. 52, both in the Italian style with trattoria. — Those who make a prolonged stay will easily obtain private apartments.

Cafés. *Vittoria*, in the Piazza d'Armi; *C. della Posta*, Corso Vitt. Eman., opposite the post-office, with garden in the Via di Fonte. — **Beer:** *Mayer*, Via Ricasoli 6 and Via del Passeggio; *Kupfer*, Via Larderel 27; *Birreria di Monaco*, Corso Vitt. Emanuele 24; *Birreria di Strasburgo*, Corso Vitt. Emanuele 32; *Birreria Jason*, Corso Vitt. Emanuele 6.

Post Office (Pl. 16; K, 3) at the corner of the Corso Vitt. Emanuele and Piazza Carlo Alberto. — **Telegraph Office**, Via del Telegrafo 2, to the S.W. of the Piazza d'Armi.

Cabs. To or from the station 1, at night 1½ fr.; small articles of luggage 10, box 40 c.; per drive in the town 80 c., at night 1 fr.; outside the town 1 fr. 70 c., at night 2 fr.; per hr. 1 fr. 70 c., each additional ½ hr. 70 c.; night fares are charged between one hour after sunset and 5, or (from 1st Oct. to 31st March) 6 a.m.

Tramways from the station (Pl. F, 1) through the town to the *Porta a Mare* (Pl. B, 4) and thence, past the sea baths, to *S. Jacopo* and *Ardenza*, 25 c.

Sea Baths (all outside the Porta a Mare). **Pancaldi*, *Ferrari*, *Ardenza*, *Antignano*, *Squarci*, and others, all well fitted up, with café and a terrace with view. — *Warm Baths* at *Pancaldi's* and *Ferrari's*; in the town, *Cappellini*, Via dello Spalto 15, etc.

Consuls. American (*Mr. Bartlery*), Via del Ponte Nuovo 8; English (*Mr. Inglis*), Piazza Vitt. Emanuele 13.

Physician: *Dr. Schmitz* (German, speaks English), Via del Toro 1.

English Church, chaplain *Rev. Irvine*, Via degli Elisi 8. — Presbyterian Service, *Rev. Dr. Simart*, Via degli Elisi 8.

Leghorn (Ital. *Livorno*, French *Livourne*), which was a very insignificant place in the 16th cent. (in 1551 only 749 inhab.), now the capital of a province, and the most important commercial place in Italy after Genoa, is indebted for its size and importance to the Medici, who invited hither the oppressed and discontented from all parts of the continent, as, for example Roman Catholics from England, Jews and Moors from Spain and Portugal, and merchants from Marseilles, who were anxious to escape from the perils of civil war. Montesquieu consequently calls Leghorn 'the masterpiece of the dynasty of the Medici'. — The population amounts to 77,781, or, including the suburbs, 97,615 souls (many of whom are Jews), exclusive of a fluctuating sea-faring community of fully 3000. The town carries on a brisk trade with the Levant in cotton, wool, and unbleached silk, and with the Black Sea in grain. The chief manufactures are coral ornaments and oil. In the large yard of Orlando Brothers the gigantic iron-clad frigates of the Italian navy are built.

Leghorn, which is a well built, thoroughly modern place, contains little to detain the traveller. The *Harbour* is a very busy spot. The inner harbour *(Porto Vecchio*, or *Mediceo)* is too shallow to admit vessels of large tonnage; the *Porto Nuovo* was therefore constructed from 1854 onwards, to the W. of the old harbour, and protected from the open sea by a semicircular mole. Picturesque glimpses are obtained hence of the sea with the islands of Elba, Gorgona, and Capraja. An excursion by boat will be found pleasant in fine weather ($1^1/_2$ fr. per hr., bargain necessary). By the harbour is the *Statue of the Grand Duke Ferdinand I.* (Pl. 10), by *Giov. dell' Opera*, with four Turkish slaves *('I quattro Mori)* in bronze by *Pietro Tacca*. On the pier, which is 500 yds. in length, rises the *Lighthouse* (*Faro* or *Lanterna*; Pl. B, 3), the platform of which affords a good survey of the town, harbour, and sea.

The town is intersected by canals, and connected by a navigable canal with the *Arno*, 7 M. to the N. The *Corso Vittorio Emanuele* (Pl. D, E, 3), contains tempting shops, where objects in coral, scagliola (an imitation of mosaic), Oriental shawls, etc., may be purchased at reasonable prices. It leads from the harbour to the spacious *Piazza d'Armi*, now *Vittorio Emanuele II.* (Pl. D, 3), in which the cathedral, the town-hall (Pl. 13), and a small palace formerly owned by the royal family, are situated. It proceeds thence to the *Piazza Carlo Alberto* (Pl. E, 3), adorned with colossal *Statues of Ferdinand III.* (d. 1824) and *Leopold II.* (d. 1870), the last grand-dukes of Tuscany. The original inscription on the latter was replaced in 1860 by another to the effect that the 'dinastia Austro-Lorenese si è resa assolutamente incompatibile con l'ordine e la felicità della Toscana'. — The large *Synagogue* (Pl. 22), founded in 1581, dates in its present form from 1603. — In the *Piazza Cavour* (Pl. D, 3, 4) rises a marble statue of Cavour. — The *Protestant Cemetery* contains the graves of *Tobias Smollett* and *Francis Horner*.

Walks. Pleasant grounds to the S., outside the Porta a Mare, and along the coast by the road to Ardenza; also in the *Giardino dei Bagni* (Pl. B, 5; adm. 50 c.), in the same neighbourhood, where a band plays every evening during the bathing-season (Caffè). Farther on are the sea-bathing establishments mentioned at p. 348, and beyond them *Ardenza*, with numerous villas, frequented especially towards evening (tramway, see p. 348), *Antignano*, etc. — A pleasant Drive may be taken by *Salviano*, to the S., above Ardenza, to the *Valle Benedetta* and *Colognole*, whence the town is supplied with drinking-water. A pretty drive from Ardenza leads to the famous pilgrim resort of (2½ M.) *Montenero*, with an image of the Madonna brought from the E., especially venerated by mariners. Most pilgrims visit the place in September. — The sulphur-baths of *La Puzzolenta* lie 4½ M. to the E. of Leghorn (carriage 4 fr.).

From Leghorn to Florence.

60 M. Railway in 2¼-3½ hrs. (fares 10 fr. 45, 7 fr. 5, 4 fr. 95 c.; express 11 fr., 7 fr. 70 c.); to Pisa, 11 M., in 21-30 min. (fares 2 fr. 5, 1 fr. 90 c., 1 fr., express 2 fr. 15, 1 fr. 55 c.).

The train crosses the Arno Canal and traverses flat meadow-land, intersected by canals and occasionally relieved by pines.

11 M. *Pisa*, see p. 352.

The railway next traverses a beautiful and fertile district. To the left are the *Monti Pisani* (p. 361) with the ruined castle on the Verruca. — 16 M. *Navacchio*; 19½ M. *Cascina* on the Arno, where on the festival of S. Vittorio, 28th July, 1364, the Pisans were defeated by the Florentines. — 24½ M. *Pontedera*, a small town at the confluence of the *Era* and Arno, where the road through the beautiful valley of the Era to *Volterra* diverges (diligence, see *Baedeker's Central Italy*). There is also a tramway between Pisa and Pontedera.

26 M. *La Rotta*; 31 M. *S. Romano*. — 35 M. **San Miniato al Tedesco**; on the hill to the right lies the small town of that name, once a stronghold of Frederick Barbarossa, visited also by Henry VI., and appointed by Emp. Frederick II. in 1226 seat of the imperial governor of Tuscany. The *Cathedral*, dating from the 10th cent., was remodelled in 1488, and embellished with statues in 1775.

41 M. **Empoli** (*Albergo del Sole*, with restaurant, Via Giuseppe del Papa 16; *Caffè Giglio*, *Italia*, both in the Via del Giglio), a town with 17,487 inhab. and the seat of a bishop, lies in a fertile district on the *Arno*. In 1260, after the defeat of the Florentines on the Arbia, the Ghibellines proposed to transfer the seat of government hither and to raze Florence to the ground. This project, however, was strenuously opposed by the heroic Farinata degli Uberti, who was himself a member of the Ghibelline party (Dante's Inf., X, 48).

The street from the station leads to the wide cross-street Via Giuseppe del Papa, at the end of which, on the right side of

the principal Piazza, is the singular-looking church of *S. Maria di Fuori*, with a dome. The nave is surrounded by a colonnade; the interior contains works of the Della Robbia's. — We then retrace our steps along the same street, and proceed through a lane to the left to the church of *S. Maria dei Scolopi*, with the Cappella della Misericordia (key at the cobbler's beside the church, to the right), in which there is a marble group of the Annunciation by Bernardo Rossellino (his earliest work, 1447).

A cross-street diverging to the right from the Via Guiseppe, still farther on, leads to the CATHEDRAL *(Collegiata)*, with a Tuscan façade, the lower part of which dates from 1093.

Interior. To the left of the high-altar is the Mussino; to the right a marble statue of *St. Sebastian, by *Antonio Rossellino*, in a rich wooden frame adorned with two angels by *Sandro Botticelli*, and two kneeling angels by *Rossellino*; above, God the Father by one of the *Della Robbia's*. To the left, over a beautiful wooden altar, a St. Andrew and John the Baptist by *Francesco di Giovanni*. Above the entrance two reliefs of the Madonna by *Mino da Fiesole* and one of the *Della Robbia's*.

To the right, near the cathedral, is the *Baptistery*, with a holy water font of 1447, and a *Fresco representing the women weeping over the body of Christ, above, a head of Christ, by a contemporary of Masaccio.

RAILWAY TO SIENA AND ORVIETO, towards the S., see *Baedeker's Central Italy*.

The train crosses the small river *Pesa*. On the left, before reaching Montelupo, we perceive the *Villa Ambrogiana*, erected by Ferdinand I. on the site of an ancient castle of the Ardinghelli, and surmounted by towers and pinnacles. — 45 M. *Montelupo*, the castle of this place was fortified by the Florentines in 1203 in order to keep in check the hostile *Capraja* on the opposite side. Hence the appellation Montelupo, 'mountain of the wolf', which was desirous of devouring the goat (capra).

The train now crosses the Arno, and slowly winds through the defile of the *Gonfolina*, through which the Arno flows. The heights are clad with rock-pines, below which is quarried the *pietra serena*, a kind of sandstone frequently employed in the construction of the palaces of Florence. The *Ombrone*, which falls into the Arno, is next crossed. — 52 M. *Signa*, with its grey towers and pinnacles, founded in 1377 by the Florentines to command the road at this point. This place, as well as the opposite village of *Lastra*, is noted for its straw-plait. — Near (54 M.) *S. Donnino* is *Brozzi*, with numerous villas which proclaim the proximity of the capital. The train now approaches the *Cascine*, the park of Florence, and enters the station near S. Maria Novella.

60 M. *Florence*, see p. 374.

50. Pisa.

Arrival. The *Station* (Pl. D, 7, below) is on the S. side of the town, and on the left bank of the Arno. Travellers intending to visit the cathedral and its environs only, leave their luggage at the station, and, disregarding the importunities of the bystanders (guide quite unnecessary), proceed on foot (20 min.), or by fiacre (1 fr.) to the Piazza del Duomo (shortest route across the Ponte Solferino).

Hotels. *On the Lungarno, N. side*, best situation: *Grand Hôtel (Pl. a, D, 4), 'pens.' 8-12 fr.; Gran Bretagna (Pl. c; C, 5), by the Ponte Solferino; *Hôtel Royal Victoria (Pl. b, D, 4); these three of the first class, near the Ponte di Mezzo. — Europa & Roma (Pl. f, E, 4), Lungarno Mediceo 1, commercial, R. 2, L. ½, A. ½, lunch (incl. wine) 3, D. (incl. wine) 4½ fr.; Nettuno, well spoken of, with good Trattoria, Lungarno Regio 7, R. 2, D. 2½ fr.; Cervia, Via Tavoleria, near S. Frediano (Pl. 28; D, 5), similar to the last, cheap. — *Near the Station*: *Grand Hôtel Minerve et Villa (Pl. g; D, 7), with garden, R. 3, D. 4½, B. 1½, lunch 3, L. ¾, B. ¾ fr.; *Hôtel de Londres (Pl. h; C, 6), between Via Manzoni and Via Filzonacci, with a large garden, both of the first class. — Hôtel National, R. 2, A. ½, D. 4, lunch 2, D. 3 fr.; Hôtel Washington, near the Hôt. Minerve, simple but fairly good.

Pension. *Bajn Ludwig*, in the Lungarno Mediceo, Palazzo Borgalla, 'pens.' from 7 fr. per day.

Restaurants. *Railway Restaurant*, also at the **Nettuno*, *Cervia*, and most of the other hotels.

Cafés. *Cordelli*, *Dell' Arno*, *Ussero*, all in the Lungarno, N. side.

Cabs. *With one horse*: to or from the station 1 fr., trunk according to size 10-30 c.; per drive in the town 80 c., first ½ hr. 1 fr., each additional ½ hr. 70 c. Outside the town (within a distance of 2 M.), per drive 1 fr. 60 c., first ½ hr. 1 fr. 40 c., each additional ½ hr. 80 c.; at night 20 c. more for each ½ hr. *With two horses*, one-third more.

Post Office (Pl. 51) on the left bank of the river, below the Ponte di Mezzo. — **Telegraph Office** at the Prefettura, Lungarno Galilei.

Physicians. *Dr. Hirschl* (American), *Dr. Fedele*, *Dr. Perosi*, *Dr. Weehs*.

Bookseller. *Hoepli*, Lungarno Regio 9; *Cocchart*, Lungarno Regio 8.

Photographers. *Bugnat & Van Lint*, Piazza dei Cavalieri (also sculptures in marble).

Baths. *Bagni Cambrini*, Lungarno, N. side.

Theatres. *Regio Teatro Nuovo*, good operas, prices very moderate.

English Church Service in winter and spring; chaplain *Rev. R. Johnson*, Piazza S. Lucia 2.

The *Stanze Oscure*, to which strangers may be introduced, contain Italian and French newspapers. Balls and concerts in winter.

Climate. Pisa is partly sheltered on the E. and N.E. by the Monti Pisani (p. 331), while the lofty town-wall also affords no inconsiderable protection from the wind. The mean winter temperature is about 4½° lower than that of the Riviera, and the usual daily range of temperature is much less. This equability is due in great measure to the humidity of the atmosphere occasioned by the proximity of the sea, the broad river, and other causes. Pisa has also been known from ancient times for its abundance of rain, there being here on an average 78 days of rain, and one of snow between Oct. and April. Pisa is a well known wintering-place for patients suffering from asthma, pneumonia, pleurisy, and other pulmonary complaints, but should be avoided by those who have much mucous discharge, as well as by rheumatic and gouty subjects. The best apartments are on the N. side of the Lungarno, that part of which between the Ponte di Mezzo and the Ponte Solferino, called Lung-Arno Regio, is the sunniest. The Lungarno Mediceo is less favourably situated. The rents of furnished rooms are highest in October, after which they gradually fall. The average rent of a single room is 1½-3 fr. per day, but many landlords decline to let their rooms except for the whole winter. Living at an hotel is of course more expensive (pension 8-12 fr. per day), but the visitor is more independent. The best situated hotels are the

Grand Hôtel, the Victoria, and the Gran Bretagna. As the Lung Arno is the chief centre of society in winter, travellers are recommended not to take rooms at a distance from it.

Pisa, a quiet town with 37,704 inhab. (communes 54,000), the capital of a province, is situated 6 M. from the sea, on both banks of the *Arno*. It was the *Pisæ* of the ancients, and once lay at the confluence of the Arno and Auser (Serchio), which last has now an estuary of its own.

Pisa became a Roman colony in B.C. 180. Augustus gave it the name of *Colonia Julia Pisana*, and Hadrian and Antoninus Pius erected temples, theatres, and triumphal arches here. At that period the town must have been a place of considerable importance, but all its ancient monuments, with the exception of a few granite relics (p. 351), have disappeared. At the beginning of the 11th cent. Pisa attained the rank of one of the greatest commercial and maritime towns on the Mediterranean, and became a rival of Venice and Genoa. It was chiefly indebted for its power to the zeal with which it took the lead in the wars against the Infidels. In 1016 the Pisans expelled the Saracens from Sardinia and took permanent possession of the island. In 1087 and 1089 they again defeated the Saracens at Tunis, and in 1092 destroyed their fleet near Palermo. In 1114 they conquered the Balearic Islands, and were afterwards much a prominent part in the Crusades. In the 12th and 13th centuries their power had reached its zenith; their trade extended over the entire Mediterranean, and their supremacy embraced the Italian islands and the whole of the coast from La Spezia to Civita Vecchia. In the intestine wars of the peninsula Pisa was the most powerful adherent of the Ghibellines, and therefore sustained a severe shock through the downfall of the Hohenstaufen. The protracted wars which the citizens carried on with Genoa led to their disastrous defeat at Meloria near Leghorn on 6th Aug. 1284, p. 90, and the peace concluded in 1290 compelled them to evacuate Corsica and other possessions. In 1323 the pope invested the kings of Arragon with Sardinia, and Pisa was thus deprived of this important island also. The city was further weakened by internal dissensions and fell a victim to the ambition of the neighbours. In 1405 it was sold to Florence, but on the arrival of Charles VIII. endeavoured to shake off the yoke of its arrogant neighbours. In 1509 however it was besieged and again occupied by the Florentines, to whom it thenceforth continued subject.

In the **History of Art** Pisa occupied an important position at an early period, but was obliged to yield up its artistic pre-eminence earlier than its political to the more fortunate Florence. The progress of art at Pisa was more rapid than in the rest of Tuscany, owing perhaps to the influence of its numerous and handsome ancient monuments, as Roman forms repeatedly occur in the buildings. With the foundation of the CATHEDRAL of Pisa began the dawn of mediæval Italian art. This church is in the old basilica style, but with the not unimportant innovation of having a dome over the centre of the cross. The magnificent building operations of the Pisans continued throughout the whole of the 12th cent. and terminated with the erection of the charming church of S. Maria della Spina (1230), and that of S. Caterina (1253). In the 13th cent. Pisa was also important as a cradle of sculpture, and gave birth to *Niccolò Pisano*, a precursor of the Renaissance. Under what influences Niccolò was trained is uncertain, but there is a marked difference between his works with their somewhat antique cast, and those of his Pisan predecessors (such as the bronze door of the cathedral by *Bonanno*). His successors *Giovanni* and *Andrea Pisano* adhered to his style, or at least to the spirited character of his designs. Pisa also boasted of painters of some at an early period. The name of *Giunta Pisano* (first half of the 12th cent.), for example, was known far beyond the limits of the town, but his works are uninteresting, except to the student of art. The fact that *Giotto* was invited from Florence to embellish the apse of the cathedral indicates the decline of native art, the development of

which appears to have ceased entirely in the 14th century. The execution of the frescoes in the Campo Santo was committed exclusively to foreign artists, not indeed to Giotto himself, as Vasari asserts, but to his pupils and to Sienese masters. *Buffalmacco*, the jester among the Italian painters, who is not a merely mythical personage, as has been supposed, is said to have assisted in executing the frescoes in the Campo Santo, but to what extent is unknown. In the 15th cent. *Benozzo Gozzoli* (1420-97) of Florence, a pupil of Fra Angelico, spent 16 years at Pisa, where the Campo Santo is graced by his most important work.

The busiest part of the town and chief resort of visitors is the **Lungarno**, a broad and handsome quay extending along both banks of the river, throughout the whole length of the town. On the N. and more sheltered side, and particularly on the *Lungarno Regio* or *Reale* (Pl. C, D, 4), are situated the principal hotels and cafés. The Lungarno, with its prolongation outside the Porta alle Piagge *(Passeggiata Nuova)*, is much frequented in the evening. Churches and buildings in the Lungarno, see pp. 360, 361. — The river is crossed by four bridges. That in the centre is the old *Ponte di Mezzo* (Pl. D, E, 4); above it is the *Ponte alla Fortezza* (Pl. F, 5), and below it the *Ponte Solferino* (Pl. B, C, 5), completed in 1875, while outside the town is the *Ponte di Ferro*.

The chief boast of Pisa is the **Piazza del Duomo (Pl. B, 1), to which every visitor first directs his steps. The *Cathedral*, the *Leaning Tower*, the *Baptistery*, and the *Campo Santo* situated here, form a group of buildings without parallel, especially as it is situated beyond the precincts of the town and therefore removed from its disturbing influences.

The **Cathedral (Pl. 22), erected after the great naval victory of the Pisans near Palermo (1063) by *Buschetus* and *Rainaldus* in the Tuscan style, and consecrated by Pope Gelasius II. in 1118, is a basilica with nave and double aisles, and transept flanked with aisles, 104 yds. in length, and 35½ yds. in breadth in the interior, and covered with an elliptical dome over the centre. This remarkably perfect edifice is constructed entirely of white marble, with black and coloured ornamentation. The most magnificent part is the façade, which in the lower story is adorned with columns and arches attached to the wall, and in the upper parts with four open galleries, gradually diminishing in length. The choir is also imposing. The ancient *bronze-gates* were replaced in 1602 by the present doors, with representations of scriptural subjects, executed by *Mocchi*, *Tacca*, *Mora*, and others, from designs by *Giovanni da Bologna*. The only one of the old doors now existing is the *Crociera di S. Ranieri* in the S. transept, by *Bonanus* (12th cent.), representing 24 scriptural scenes. On the chief façade is the sarcophagus of Buschetus (see above) with a remarkable inscription.

The **Interior** (usually entered by the last-mentioned door on the R. side, opposite the Campanile) is borne by 68 ancient Roman and Greek columns captured by the Pisans in war. ~~(The capitals are now covered with stucco.)~~ The nave has a flat coffered ceiling, richly gilded, the

[illegible] are vaulted, and above them rise tribunes which cross the transept to the choir. On 18th Oct. 1595 the dome and the whole church, with the exception of the choir, were accidentally injured by fire, but were subsequently restored. Many traces of the restoration are observable in the interior.

Bays. Most of the tombstones formerly here have been removed to the Campo Santo. A few still remain by the W. wall, on the right and left of the principal entrance, among them that of Archb. Ranieri (d. 1673), by Fanzo, and that of Archb. Giovanni de Medici (d. 1675), in the pillar to the right of the door, an old fresco of Christ and the Marys by *Bernardo Poccetti*. The designs of the twelve altars are attributed to *Mich. Angelo*, the execution to *Stagio da Pietra Santa*. The large altar-pieces are by *Lomi*, *Allori*, *Passignano*, *Rubaldino*, and other masters of the 16th cent.; the intervening pictures are of the 17th and 18th centuries. The Pulpit, by *Giovanni Pisano* (1311), is being restored. The swaying of the bronze lamp which hangs in the nave is said first to have suggested to Galileo the idea of the pendulum. On the last pilar of the nave on the right, St. Agnes, by *And. del Sarto*; opposite, a Madonna by *Perin del Vaga*.

Right Transept. In aisle on the right, Madonna, by *Perin del Vaga* and *Sogliani*. Above the Cappella di S. Ranieri, which contains a sarcophagus by *Pappino*, is a Madonna in mosaic, by a follower of Cimabue; the relief on the arche and the statues by *Francesco Mosca*, about 1600. A niche adjoining the chapel on the right contains an ancient statue of Hera, commonly styled as St. Ephesus. [illegible]

The [illegible] contains [illegible] with [illegible] paintings, entirely attributed to *Giovanni da Bologna*. The two angels in bronze on the right and left are by *Giovanni da Bologna*. The high altar, [illegible] with marble and lapis lazuli, during [illegible] was restored in 1828. Above it, a Madonna on the Lance, by *Giovanni da Bologna*. The two equestrian statues are by *Jac. Rosi*; [illegible] by masters of the school of *Giovanni Pisano*. On the arch of the choir angels by *Sem Gherardesca*, unfortunately much retouched. The mosaics to the dome of Christ between Mary and St. John are by *Cimabue* (*Giotto*?). Of the pictures in the choir, St. Margaret and Catherine to the right, in front of the high-altar, and St. Peter and John, on the left, by *And. del Sarto*, are worthy of inspection. Behind the high altar, Ubaldesca's Madonna. The monument by *Stagio*; the four Evangelists by *Bonaiuto*. The capitals of the two porphyry columns on the right and left, with figures of children, are by *Stagio*, the designs being attributed to Michael Angelo.

Left Transept. Over the Cappella del SS. Sagramento, the Annunciation in mosaic, by a follower of Cimabue. The altar, richly decorated with silver by *Poggini*, was presented by Cosimo III., behind it, Adam and Eve, a bas-relief by *Moses*, by whom the other statues were also executed.

The **Baptistery** (Pl. 15; *Battistero*), begun in 1153 by *Deotisalvi*, but according to the inscriptions not completed till 1278, and with Gothic additions of the 14th cent., is also entirely of marble. It is a beautiful circular structure (33½ yds. in diameter), surrounded by half-columns below, and a gallery of smaller detached columns above, and covered with a conical dome (100 ft. high, restored in 1858). It has four entrances; at those on the N. and E. are sculptures in marble of the 12th century.

The lowest rests on eight columns and four pillars, above which there is a simple triforium restored. In the centre, on a raised base, is a marble octagonal font, admirably adorned with bas-reliefs and mosaics by *Guido Bigarelli* (1246). The [illegible] on the pulpit are: (1) Annunciation and Nativity, (2) Adoration of the Magi, (3) Presentation in the Temple, (4) Crucifixion, (5) Last Judgment, (6) Allegorical figures, in the corners Prophets. – Pine echo

The ***Campanile**, or clock-tower, begun by the architects *Bonannus of Pisa* and *William of Innsbruck* in 1174, and completed by *Tommaso Pisano* in 1350, rises in eight different stories, which like the Baptistery are surrounded with half-columns and six colonnades. Owing to its remarkable oblique position, 13 ft. out of the perpendicular (height 179 ft.), it is usually known as the **Leaning Tower.** The question whether this peculiarity was intentional or accidental has frequently been discussed. The most probable solution is that the foundations settled during the progress of the structure, and that, to remedy the defect as much as possible, an attempt was made to give a vertical position to the upper part. Galileo availed himself of the oblique position of the tower in making his experiments regarding the laws of gravitation. The **View* from the platform, embracing the town and environs, the sea to the W., and the mountains to the N.E., is very beautiful; a good staircase of 294 steps leads to the top. Permission is only accorded to a party of not fewer than *three*, but if necessary the custodian (50 c.) will provide a third person (15-20 c.). The tower contains seven bells, the heaviest of which, weighing 6 tons, hangs on the side opposite the overhanging wall of the tower.

The ****Campo Santo** (Pl. 16), or *Burial Ground*, was founded by Archb. Ubaldo, 1188-1200 (open daily from morning till dusk; visitors knock at the door to the left; 50 c. to the custodian on leaving). After the loss of the Holy Land the archbishop conveyed 53 ship-loads of earth hither from Mt. Calvary, in order that the dead might repose in holy ground. The structure which surrounds the churchyard was begun in 1278 by order of the senators of the city, and completed in 1283 by *Giovanni Pisano*, in the Gothic-Tuscan style. It is 138 yds. in length, 57 yds. in width, and 48 ft. in height. Externally there are 43 flat arcades resting on 44 pilasters, the capitals adorned with figures. Over one of the two entrances is a marble canopy, with a Madonna by *Giovanni Pisano(?)*. In the interior there is a spacious hall, the open, round-arched windows of which, with their beautiful tracery, 62 in number, look upon a green quadrangle. Three chapels adjoin the Campo; the oldest is to the right of the entrance, in the centre of the E. side, with dome of later date. The walls are covered with *Frescoes by painters of the Tuscan school of the 14th and 15th centuries, unfortunately in bad preservation. Below these is a collection of Roman, Etruscan, and mediæval sculptures, these last being important links in the history of early Italian sculpture. The tombstones of persons interred here form the pavement.

Paintings. To the right of the chapel, on the E. Wall. Ascension, the doubting Thomas, Resurrection, and Crucifixion, by a follower of Giotto, supposed to be *Buffalmaco*, end of 14th century.

On the S. Wall. *Triumph of Death, represented as filling with horror those who are devoted to earthly joys, while he avoids the miserable to whom he would be welcome (on the left an admirable equestrian group, who on

their way to the chase are suddenly reminded by three open coffins of the transitoriness of human pleasures). The "Last Judgment (attitude of the Judge celebrated) attributed by Vasari to *Andrea Orcagna* and Nelli; the next picture, attributed by the same authority to *Bernardo Andreani*, brother, have been pronounced by modern investigators not to be the works of these masters. — Next to the life, temptations and meditation of the holy hermits in the Thebaic wilderness, by *Piero* and *Ambrogio Lorenzetti* of Siena (about 1330); the two preceding paintings perhaps by the same masters. Between the two entrances, the life of St. Ranieri, the tutelary saint of Pisa; the three upper scenes (conversion from a worldly life, journey to Palestine, victory over temptation, retirement to a monastery) completed by *Andrea da Firenze* in 13[illegible], erroneously attributed to *Simone Memmi* and others; the three lower and better executed scenes (return from Palestine, miracles, death and removal of his body to the cathedral of Pisa; the last much injured) were painted by *Antonio Veneziano* about 1386. Then above, scenes from the life of St. Ephesus (who, as a Roman general, fighting against the heathens, receives a flag of victory from the Archangel Michael, but is afterwards condemned and executed); below, scenes from the life of St. Peter, admirably portrayed by *Spinello Aretino* about 1390, but now sadly disfigured. Next, the history of Job, by *Francesco da Faenza* (erroneously attributed to *Giotto*), begun in 1371, a signature work, but in bad preservation.

On the W. wall no paintings of importance.

On the E. Wall the history of the Genesis: first the Creation (God the Father holding the world in both hands = mappamondo), then in the upper series: Creation of man, the Fall, Expulsion from Paradise, Cain and Abel, Building of the ark, Deluge and Noah's Sacrifice, by *Piero di Puccio* of Orvieto about 1390 (erroneously attributed to *Buffalmaco*). The lower series and all the following paintings on the E. wall are by *Benozzo Gozzoli* of Florence (1468-85): twenty-three "Representations from the Old Testament, admirably executed a tempera. Noah's vintage and drunkenness with the *Fornarina di Pisa* (or mandolin-female spectator); the Curse of Ham; the Tower of Babel (with portraits of celebrities of that period: Cosimo de' Medici, his son Piero, and his grandsons Lorenzo and Giuliano); the history of Abraham; Isaac, Jacob and Esau; Joseph; Moses and Aaron; Fall of the walls of Jericho; history of David; Solomon and the Queen of Sheba; the last much injured. Benozzo himself was interred below the history of Joseph. The first of these frescoes, the Vintage, is the most pleasing composition, and the most striking one for the richness of its episodes, its architecture, and its landscape. In the midst of the short vintage of the others, however, he sees has moments of rest, and they reveal occasional pretty episodes and fair bits of composition. — [illegible] Benozzo's tomb is in the pavement, below the Second Sarcophagus. E. XXVIII.

Sculptures and Monuments. 0. Drag. In the left corner: 132-156. Inscriptions in honour of Caius and Lucius Caesar, grandsons of Augustus. XI. Roman sarcophagus with the rape of Proserpine, on which is placed a fine head of M. Agrippa in bronze. V. Early Christian sarcophagus with a representation of the Good Shepherd (2nd or 3rd cent.). 14. Cosimo with mutilated statue of the Madonna, of the later period of the School of Giovanni Pisano. VIII. Fragment of a sarcophagus with five Bacchanalian representations. To the right of the entrance: AA. "Monument of the noble Andrea Vasco (d. 1438), by *Pierantonio Tobias* (erring his father's blindness). — BB. Madonna and Child with six saints below them, the history of Christ, by *Francesco Pisano*. — CC. Tombstone of Count Aguccio (d. 1[illegible]), covered by Frederick the Great. In front of the last: 4. The four cardinal virtues and the four Evangelists (from the pulpit of the cathedral), by *Giovanni Pisano*.

W. Row: 7. Admiral palm frieze with dolphins and tridents. XI. Large sarcophagus, latterly used as a sarcophagus. 48. "Virgin and Child by *Giovanni Pisano* (mutilated). 16. Monument of Count della Gherardesca (16th cent.). Memorial tablets of the Pisans who fell in 1848 in the battles for the independence of Italy. Monument of Carlo Battisti, the natural philosopher, by *Rapet* (d. 1[illegible]), monument of

Giorgio Regnoli, the surgeon, by *Bianchini*. — 60. Monument of Emp. Henry VII. of Luxembourg, protector of Pisa as a partisan of the Ghibellines (d. 1313) at Buonconvento; of the school of Giovanni Pisano; the equestrian on the sarcophagus by *Tino di Camaino* of Siena (1315). To front of it a statue of Giovanni Pisano by *Antonio*. On the wall above the chains of the ancient harbour of Pisa captured by the Genoese in 1282; parts of them were given to the Florentines, who suspended them at the entrance of the Baptistery at Florence; but were restored to Pisa in 1848; the second chain was restored to them by the Genoese in 1853. XII. XIII. Two Roman sarcophagi with Etruscan itinerary urns placed on them. Bust of Cavour by *Duprè*. — LI. Sarcophagus of Bishop Ricci (d. 1419), of the earlier Pisan school. — 80. Madonna attributed to Orcagna. — 82. On a broken column, a marble vase with fine Bacchanalian representation, from which Nicola Pisano borrowed some of the figures in his Presentation in the Temple on the pulpit in the Baptistery. — 84. Tomb of the Jurist Prof. Lor. Pignotti (d. 1812).

R. Side. 5. Large Greek Relief from a tomb. XIV. Roman sarcophagus. 62. Virgin and Child by *Giovanni Pisano*. 78. Madonna in terra-cotta by the *Robbia*. The chapel contains remains of a large fresco from the church del Carmine at Florence, which was destroyed by fire, attributed to *Giotto*. On the left the tombstone of Lapo degli Ammannati (d. 1360). — Further on, 79. Beautiful head of a young Greek, perhaps Aristilla. 68. Head of Plato. XVI. Sarcophagus with Bacchanalian scene, upon it the bust of Lucia, *of Elmini* by *Mino da Fiesole*. XX. Sarcophagus with the persecution of Bacchus. XXI. Sarcophagus with the myth of Hippolytus and Phædra, from which, according to Vasari, Nicola Pisano copied several figures for his pulpit; the remains of the Countess Beatrix (d. 1076), mother of the celebrated Matilda, were subsequently deposited here. XXV. Sarcophagus with children gathering fruit. In the chapel the tombstone of Cardinal Marcotti (d. 1255). 91. Seven Egyptian antiquities. XXIX. Bacchanalian sarcophagus with the myth of Pentheus on the cover. 128. Sitting statue, supposed to be the Emp. Henry VII., surrounded by four of his counsellors. XXX. Sarcophagus with the hunt of Meleager. XXXII. Sarcophagus with a battle of barbarians. — XXXIII. Sarcophagus with a representation of the nine Muses.

R. Rec. 134. Gothic in bronze with Gothic inscriptions. Sarcophagus of Pb. Decio (d. 1345), by *Stagi*. Statue of Leonardo Fibonacci by *G. Pagannucci*. 138. Pedestal with the eight arts, bearing a saint with a pair of scales, by *Giovanni Pisano*. Monument of Count Bastiani with the sitting statue of his mourning widow ("Inconsolabile"), by *Barzellini*, 1842. Beyond is the large monument of Gregory XIII. (d. 1585). — 139. 141. Etruscan altar with ram's heads at the corners. Monument of the singer Angelica Catalani (d. at Paris 1849), by *Cianchi*. Statue of Niccolò Pisano by *Antonio*. Monument of the minister Galvagni by *Pinacchiori*. By the inner wall of the passages are a number of Roman and rude early Christian sarcophagi (e.g. LXXVI. and LXXVII.). In the open space between the arcades two antique fountain-spouts.

A visit to the Campo Santo by moonlight is very impressive (notice must be given to the custodian previously).

The traveller will hardly care to devote much time to the other works of art at Pisa, but he will be amply rewarded by taking a short walk through the town in order to obtain an idea of the extent to which building enterprise was carried at Pisa in the middle ages.

The central part of ancient Pisa, and the forum of the republic, is the Piazza dei Cavalieri (Pl. D, 3), formerly *degli Anziani*, which was remodelled in the 16th and 17th centuries. In this piazza rises —

S. Stefano ai Cavalieri (Pl. 18), the church of the knights of

the Order of St. Stephen, begun from designs by *Vasari* in 1565, interior completed 1596; façade designed by *Buontalenti*. It contains Turkish trophies on the right and left of the door, and ceiling-paintings of the battle of Lepanto (1571) and other victories over the Turks, by *Cristofano Allori*, *Jacopo da Empoli*, and others. At the 2nd altar to the left a Nativity by *Alessandro Allori* 'Quem genuit adoravit', a finely-conceived work, 1564. Excellent organ.

The *Palazzo Conventuale dei Cavalieri*, adjoining the church, altered by *Vasari*, is now a school; above the windows are busts of six masters of the order; in front of the building a marble *Statue of the Grand-Duke Cosimo*, designed by Giov. da Bologna and executed by Francavilla (1596) Opposite to it once stood (down to 1655) the ill-famed 'Tower of Hunger', properly *Torre dei Gualandi alle Sette Vie*, in which *Archò Ruggieri degli Ubaldini* caused *Count Ugolino dei Gherardeschi* with his sons and nephews to be starved to death in 1288 as a punishment for treason, as described by Dante in the 33rd canto of his Inferno.

The neighbouring church of **S. Sisto** (Pl. 36; C, 3) was founded by the Pisans to commemorate several of their victories on the day of S. Sisto, 6th Aug, 1069. It contains a number of ancient columns of marble and granite. The church was frequently used as a place of assembly by the Great Council of Pisa.

On the right, in the Via S. Frediano (No. 972), leading from the Piazza dei Cavalieri to the Arno, is the old *Accademia di Belle Arti* (Pl. 1, D, 3), founded by Napoleon in 1812, and recently transformed into a *Scuola Tecnica-Industriale*. The second floor contains a chronologically-arranged collection of pictures, chiefly of the earlier Tuscan schools. It is, however, of little value to the student of art, as Messrs. Crowe and Cavalcaselle and other authorities deny the accuracy of most of the names attached to the paintings.

Room II *Barnaba da Modena*, Madonna in trono (1370); *Francesco Traini*, St. Dominic; *Simone Martini (?)*, Part of a large altar-piece. — Room III. Old drawing after *Benozzo Gozzoli's* fresco of the 'Queen of Sheba visiting Solomon' in the Campo Santo (p. 357). In the centre, a Gothic candelabrum — Rooms IV., V., and VI contain works by masters of the end of the 15th and of the 16th century; in Room IV, a Madonna by *Sodoma*, in Room VI, a *St. Catharine*, by a Flemish painter. — Room VII Sketches of the pictures in the cathedral, old missals and breviaries, tapestry. — Room VIII. Portraits of the ladies of the old grand-ducal court. — On the staircase. Portraits of the Grand-Dukes of Tuscany

Farther on are *S. Frediano* (Pl. 23), with ancient columns in the interior, and the University (p. 360).

In the N.E Quarter of the town the churches of S. Caterina and S. Francesco deserve notice.

S. Caterina (Pl 17; E, 2), which was erected about 1253, possesses an interesting façade in the Pisan Gothic style.

Interior. To the left of the entrance the monument of Archbishop Simone Saltarelli, by *Nino Pisano*, 1342. Altar-piece (3rd on the left) of

St. Thomas Aquinas, with his glory, by *Francesco Traini*, 1341. In the 1st chapel to the right of the choir, a Madonna with SS. Peter and Paul by *Fra Bartolommeo* and *Mariotto Albertinelli*.

The church stands in a pleasant piazza, shaded with plane-trees, and embellished with a *Statue of the Grand Duke Leopold I.* (d. 1792), in Roman garb, by Pampaloni, erected in 1832.

S. Francesco (Pl. 10; E, F, 3) contains frescoes in the choir by *Taddeo Gaddi* (1342). Its cloisters are richly embellished with columns dating from the 15th cent. Handsome campanile.

In and near the LUNGARNO are several other interesting buildings with which we may terminate our walk. In the Via del Borgo, close to the Ponte di Mezzo (p. 354), rises —

S. Michele in Borgo (Pl. 29; E, 4), a church in the Gothic style of the 13th cent., which is said to have been designed by *Niccolò Pisano* (but more probably by his pupil *Fra Guglielmo*), with an ancient crypt, supposed to occupy the site of a heathen temple.

The mosaic flooring in *S. Pierino* (Pl. 32; E, 4) is of early Christian origin, and some of the columns are antique.

In the Lungarno Mediceo (to the E. of the Ponte di Mezzo) is the *Palazzo Lanfranchi* (now *Toscanelli*), attributed to *Michael Angelo*, and occupied by Lord Byron in 1822.

In the Lungarno Regio (to the W. of the Ponte di Mezzo) rises the **Palazzo Agostini*, a fine Gothic brick edifice of the 15th cent., on the ground-floor of which the Caffè dell' Ussero is now established. — (Nearly opposite to it, on the left bank of the river, is the Loggia de' Banchi, see below.)

Farther on is the *Palazzo Lanfreducci* (Pl. 47), now *Uppesinghi*, designed by *Cosimo Pagliani*, with the fragment of a chain over the entrance, with the motto 'alla giornata'. It contains a small collection of pictures (including *Guido Reni's* 'Divine and Earthly Love') which are offered for sale.

To the N. rises **La Sapienza** (Pl. 58; D, 4), or the *University*, a large edifice of 1493, extended in 1543, with a handsome early-Renaissance court. The *Library* contains 100,000 vols. and several valuable MSS. (including the famous Statuto di Pisa, or fundamental law of the city).

The University, mentioned in history as early as the 12th cent., and extended by Cosimo I. in 1542, is now provided with a staff of about 60 professors, and attended by 800 students. The celebrated *Galileo* was appointed professor of mathematics here in 1610. — Connected with it are the *Museum of Natural History*, founded in 1590, chiefly illustrative of the ornithology and geology of Tuscany, and the **Botanical Garden* (both in the Via S. Maria, Pl. 37; C, 3), one of the oldest in Italy, founded in 1547, remodelled in 1563 by the celebrated *Cesalpino*, and transferred in 1595 to the present site, which was laid out by *Giuseppe Buonicasa*.

S. Nicola (Pl. 11; C, 4), founded about the year 1000 by Count Hugo of Tuscia as a Benedictine Abbey, has an obliquely placed *Campanile*, which contains an admirable winding-staircase ascribed to *Niccolò Pisano*. — The Piazza in front of the church is adorned with a *Statue of Ferdinand I.*, 1595, by a pupil of Giambologna.

On the Left Bank of the Arno is situated —

*S. Maria della Spina (Pl. 26; C, 5), so called from a fragment of the veritable 'Crown of Thorns' once preserved here, an elegant little church in the Pisan Gothic style, erected in 1230 for sailors about to go to sea. It was enlarged in 1323, and adorned with sculptures by pupils of *Giovanni Pisano* and by *Nino*, the son of Andrea Pisano (key kept at the opposite house, No. 22). The church has recently been skilfully restored and raised by 3 ft.

Passing the new *Ponte Solferino* (p. 354), we proceed towards the Porta a Mare, at the end of the town, near which rises —

*S. Paolo a Ripa d'Arno (Pl. 31; B, 6), dating from the 12th or 13th cent., with a fine façade embellished with three rows of columns, the finest at Pisa after that of the cathedral. The interior is adorned with badly-preserved frescoes of 1400.

Near the Ponte di Mezzo (see above, and p. 354; Pl. D, 4) are situated the *Loggia de' Banchi* (Pl. 57), erected in 1605 by *Buontalenti*, now the corn-exchange, and the handsome *Palazzo del Comune* (Pl. 39; formerly *Gambacorti*). The latter contains the newly-arranged *Archivio di Stato*, or the city-archives, which occupy ten rooms, and comprise 15,994 parchment charters (one granted by Frederick Barbarossa in 1162, one by Richard Cœur de Lion in 1192, and others of very early date; catalogue kept by the custodian).

The octagonal church of *S. Sepolcro* (Pl. 35; E, 5), dating from the 12th cent., is now entirely restored. — A house in the Via di Fortezza, on the left, beyond the Lungarno Galileo, farther up the river, bears a tablet recording that the great astronomer *Galileo Galilei* was born there (in 1564, d. 1642).

The only relics of ancient *Pisae* are remains of baths *(Bagni di Nerone)* near Porta Lucca (Pl. D, 1). The house where they are to be seen is indicated by an inscription.

Environs. Outside the Porta Nuova, between the Maltraverso Canal and the right bank of the Arno, about 1½ M. in the direction of the sea, is situated the Cascine S. Rossore, a farm founded by the Medici, with fine plantations of pines, now a royal shooting lodge. — On the coast, about 1½ M. farther, lies *Il Gombo*, an unpretending sea-bathing place, commanding a beautiful view. The poet Shelley was drowned here on 7th July, 1822. His friend Byron afterwards caused his remains to be burned, and the ashes deposited near the pyramid of Cestius at Rome.

The Monti Pisani, a range of hills to the E., are very picturesque; among them, about 5 M. from the town, in the *Valle dei Calci*, lies *La Certosa*, or the Carthusian Abbey, a fine structure of the year 1307, with church and cloisters, restored in 1814. — To the right above it is *La Verruca*, a mountain 1705 ft. above the sea-level, crowned with ruins of a castle of the 15th cent. and commanding a delightful prospect.

About 3 M. S.W. of Pisa, on the old post-road to Leghorn, to the right of the railway, in the direction of the Arno and opposite S. Rossore, is situated the ancient basilica of *S. Piatro in Grado, erected before the year 1000, containing beautiful antique columns and capitals, occupying the spot, according to tradition, where St. Peter first landed in Italy. It was formerly much frequented as a pilgrimage-church. The faded paintings in the interior are of the 14th century. The ancient estuary of the Arno, with the harbour of Pisa, must once have been at this spot, before the present coast was formed by alluvial deposits.

51. From Pisa to Florence by Lucca and Pistoja.

63 M. Railway in 4-4½ hrs. (fares 9 fr. 5, 6 fr. 35, 4 fr. 65 c.). Express trains also run between Pistoja and Florence, with higher fares.

The line intersects the fertile plain between the Arno and Serchio. — 5½ M. *Bagni di San Giuliano*, at the base of the *Monti Pisani*, known to the ancients as *Aquae Calidae Pisanorum*, are much frequented in summer. *Il Pozzetto* is the warmest spring (104° Fahr.), *Bagno degli Ebrei* the coolest (82°). Many Roman antiquities have been found here. — At (7½ M.) *Ripoli* the line approaches the *Serchio*, and beyond (9 M.) *Ripafratta* describes a complete semicircle round the beautifully-formed *Monte S. Giuliano*, which, as Dante says (Inferno, xxxiii. 30), prevents the two towns of Pisa and Lucca from seeing each other. — 16 M. *Lucca*.

Lucca. — *Croce di Malta (Pl. a; C, 2, 3); *Universo (Pl. b; D, 3); Campana, or Posta (Pl. c; C, 3); Albergo & *Trattoria Corona, in the Via Nazionale, near the Piazza Grande.

Lucca, formerly the capital of the duchy of that name and now of a province, with 20,421 inhab. (incl. suburbs, 68,600), is an antiquated place situated in a fertile plain, with well-preserved fortifications, and many interesting churches. 'Lucca l'industriosa' is noted for its silk-factories, a branch of industry introduced from Sicily in the 14th cent., and also for its woollen goods. Lucca is one of the pleasantest provincial towns in Italy.

Lucca (Roman *Lucca*) was founded at a very remote period. It first belonged to Liguria, afterwards to Etruria, and became an important municipium. In B.C. 56, *Julius Caesar*, who was then governor of Gaul, held a conference here with Pompey and Crassus, with whom he had been associated since B.C. 60, in order to discuss a plan for the administration of the Roman empire for the ensuing five years. The splendour of Lucca at that period is still indicated by the remains of the Roman *Amphitheatre near S. Frediano. After the fall of the Roman Empire, Lucca belonged successively to the Goths, Lombards, and Franks, then became a duchy, and in the 12th cent. a republic. The feuds of the Guelphs and Ghibellines impaired the strength of the place so seriously that in 1314 it was compelled to succumb to *Uguccione della Faggiuola* of Arezzo, the warlike governor of Pisa. Dante resided with his friend Uguccione at Lucca in 1314, and there became enamoured of the youthful *Gentucca* (Purgatorio xxiv. 29), but he does not describe the inhabitants in very flattering terms (Inferno xxi. 41). After the expulsion of Uguccione, Lucca fell in 1325 into the hands of the powerful *Castruccio Castrani degli Interminelli* of Lucca, who was also master of Pisa and Pistoja. On 23rd Sept. 1325 he defeated the Florentines at Altopascio, and in 1327 was nominated imperial governor of Tuscany by Emp. Lewis the Bavarian. On his death in 1328 the power of Lucca declined; its next master was *Martino della Scala*; it subsequently came into the possession of Pisa, but in 1369 purchased its own freedom from Charles IV. for 300,000 fl., and remained independent till the invasion of the French in 1799. In 1805 Napoleon gave Lucca as a principality to his sister *Elisa Bacciocchi*; in 1814 it came into the possession of the dukes of Parma of the house of Bourbon, who in 1847 ceded it to Tuscany.

In the History of Mediaeval Architecture, Lucca, like Pisa, occupied an important position at a very early period. The churches of *S. Frediano* and *S. Michele* were both founded upwards of a thousand years ago, though probably little now remains of the original edifices.

The columns in S. Frediano, like those of the early Christian basilicas of Rome, are antique. The taste for building, probably stimulated by rivalry with Pisa, was again revived in the 12th cent. when the older churches were altered and restored, doubtless in accordance with Pisan models. — Towards the end of the 15th cent., *Matteo Civitali* (1436-1501), one of the most pleasing sculptors of the early Renaissance, resided, and produced numerous works, at Lucca. His style somewhat resembles the best pictures of that period, and, though full of life, is of a graceful and gentle character, contrasting especially with Donatello. The pictures of *Fra Bartolommeo* in the cathedral and the Palazzo Pubblico are also worthy of notice.

Immediately on quitting the station, we perceive within the ramparts, to the right, the handsome —

Cathedral *of S. Martino* (Pl. 1; D, 3), erected in 1060-70 in the Romanesque style by *Bishop Anselmo Badagio* (afterwards Pope Alexander II.), but afterwards frequently restored, with a sumptuous façade. The vestibule was added in 1233 and the choir was begun in 1308. The vestibule contains sculptures of the beginning of the 13th cent. representing the history of St. Martin. Over the small door is St. Regulus on the right, and a *Descent from the Cross on the left by *Niccolò Pisano*, below, Adoration of the Magi, of Pisano's school. The church is entered by three doors of carved wood, that in the centre being the finest.

The Interior, in the form of a Latin cross, with nave and aisles 91 yds. in length, transept 30, and nave 20 yds. in width, has a clerestory (with large windows and rich tracery) over the aisles and carried across the transept, which it also intersects longitudinally (transept apparently narrower than projected), and it received various Gothic additions in the 15th cent., especially in the arches of the transept. Above the aisles are galleries. The old frescoes on the vaulting were restored in 1888.

The stained glass in the side windows is modern; those in the choir by *Pandolfo di Cipriano da Pisa*. 1st Altar on the right, Nativity by *Passignano*; 2nd, Adoration of the Magi, *F. Bacchero*; 3rd, Last Supper, *Tintoretto*; 4th, Crucifixion, *Passignano*. *Pulpit by *Matteo Civitali* (1498). In the Sacristy a *Madonna with SS. Clement, Peter, Paul, and Sebastian, with predella by *Dom. Ghirlandajo*. On the wall St. Petronilla, by *Domenico da Pontevera*. *La Croce del Fiume, beautifully executed in 1200 by *Bettino Baroncelli*, in silver, gilded, originally belonged to the Pisans, but was carried off by the inhabitants of Lucca (not shown except by special permission, to be procured on the previous day).

The Right Transept contains the beautiful marble *Monument of Pietro a Noceto, secretary of Pope Nicholas V., by *Matteo Civitali* (1472); by the same master, on the wall to the right, is the portrait of Count Domenico Bertini (1479). Also in the following Cappella del Sacramento (enclosed by a railing) two *Angels in an attitude of adoration and (adjoining the choir) the *Altar of St. Regulus, with St. Sebastian and John the Baptist and beautiful bas-reliefs (1484). To the left of the choir the *Altar of Liberty, which Lucca recovered in 1369 from Emp. Charles IV. (inscription: *Christo liberatori atque divae Virginiae*), with a Resurrection by *Giov. da Bologna* (1579). In the following Cappella del Sagrato, a Madonna with SS. Stephen and John by *Fra Bartolommeo* (1509), a noble picture this, full of gentle elegance, Leonardesque in science and in execution, and graced with the prettiest finesse of the brush, bathed in a warm and airy vapour, and firm of outline and touch (*C. & C.*). The decorations of the pilasters are by *Civitali*. The Left Transept contains the *Sarcophagus of Maria del Carretto (d. 1405), by *Jacopo della Quercia*, the earliest work that can be unreservedly described as Renaissance.

In the Nave is *Il Tempietto, a small octagonal chapel of marble, partially gilded, erected in 1484 by *M. Civitali*, and containing the *Volto*

Santo di Lucca, an ancient crucifix in cedar-wood, said by tradition to have been made by *Nicodemus*, and to have been transferred in a miraculous manner from the Holy Land to Lucca in 782. It is shown publicly three times a year only. The embroidery on the red curtain is a faithful copy of the sacred relic behind it. In front of the entrance is suspended a candelabrum of solid gold, 24 lbs. in weight, presented by the inhabitants of Lucca in 1836, when the approach of the cholera was dreaded. On the opposite side a statue of St. Sebastian, also by *Civitali*.

In the LEFT AISLE, 5th altar (from the entrance), Visitation of the Virgin, by *Jacopo Lagorsi*. — Over the 2nd altar, Presentation in the Temple, by *Al. Allori*. On the left of the entrance, Descent from the Cross, and St. Nicodemus carving the Volto Santo, frescoes by *Cosimo Rosselli*. On the pavement of the nave, inlaid work of coloured stones, representing Solomon's Judgment.

At the back of the cathedral is the *Archiepiscopal Palace*, and beyond it the small Gothic chapel of *Sta. Maria della Rosa* (1333).

S. Giovanni (Pl. 4; D, 3), near the cathedral, is a basilica of the 12th cent., with aisles and transept. The façade is modern, with the exception of the portal, over which there is a relief of the Madonna with the Apostles of the 12th cent., and groups of animals on the right and left. In the interior the flat coffered ceiling is supported by ten columns, of which the shafts and some of the capitals are probably ancient. In the left aisle a monument to Giov. Farina (d. 1847). — Adjoining the left transept is a venerable *Baptistery*, the roof of which was renewed during the Gothic period.

A few paces from this church is the PIAZZA GRANDE (Pl. C, D, 3), where a *Monument* by *Bartolini* was erected to the Duchess Marie Louise in 1843, in recognition of the service rendered by her to the town in constructing an aqueduct in 1823-32.

In this piazza is situated the **Palazzo Pubblico** (Pl. 10, C, 3), formerly *Ducale*, begun in 1578 from designs by *Ammannati*, but still incomplete. On the first floor is a *Picture Gallery* (open daily 10-2, closed on Sundays and festivals).

I. ROOM. 3. *Andrea del Sarto*, Holy Family (replica in the Palazzo Pitti); 12. *Sodoma*, Christ; 15. *Tintoretto*, St. Mark releasing a slave; 20. *Guido Reni*, Crucifixion; 24. *Bergognone*, Battle; *Vasari*, 27. St. Eustace, 29. Mary treading serpents under her feet, 30. St. Blaise, 40, 45. *Tintoretto*, Portraits, 46. *Marco di Tuscia*, Madonna with Christ and St. Catharine, 47. *Lapucci*, Madonna appearing to S. Dominicus, 60. *Beccafumi*, Moderation of Scipio; 70. *Bronzino*, Portrait. A case at the end wall contains antiquities. — II. ROOM. 3. *Fra Bartolommeo*, Madonna della Misericordia, with portraits of the Micheli family, of 1515 (formerly in S. Romano). — 'The classic movement of the principal figure, the varied but always elegant attitudes and action of the remainder are almost matchless instances of the mode in which scientific calculation gives nature as a result. In most of the minutiæ unusual power of observation is revealed. Nothing can be more pleasing than the manner of dividing the fingers with their play suggesting unconsciousness. Admirable are the draperies in which the folds are concentrated on the bends (*C. & C.*). 9. *Domenichino*, Samson. 10. *Fra Bartolommeo*, God the Father with Mary Magdalene and St. Catharine of Siena, 1509 (formerly in S. Romano). — 'In this most admirable production for feeling as well as form, a special attractiveness is created by colouring redolent of Venetian richness and brilliancy, and by atmosphere successfully attained in gradations of landscape tints, and by chiaroscuro after the method of Da Vinci in the Mona Lisa, or of Raphael in the portrait of Leo the

Tenth' (*C. & C.*). — The next two rooms contain ancient paintings and the third ecclesiastical antiquities. The other rooms contain modern pictures by *Michele Ridolfi* (of Lucca, d. 1858), *Necchi* (Aurora), *Giovannetti*, *Comuccini*, and others.

Not far from the Piazza Grande (in the Via della Rotonda, the first side-street to the right) is the church of *S. Alessandro*, a simple structure completed before 1080, with fine antique columns. — A little farther on, also in the Via della Rotonda, at the end of the street diverging to the left opposite the 'Croce di Malta' hotel, is situated —

S. Romano (Pl. 8; C, 3), which existed as early as the 8th cent., but was remodelled in bad taste in the 17th by *Vincenzo Buonamici*. At the back of the high-altar is the monument of St. Romanus, with a Pietà above, and a recumbent figure of the saint below, with painted armour, by *Matteo Civitali*.

We now return to the Piazza Grande, and proceed to the left to the venerable church of —

S. Michele (Pl. 6; D, 6), founded in 764 by Teutprandus and his wife Gumpranda, with an over-decorated façade of 1288, rising high above the nave, and surmounted by a figure of the angel with brazen wings. The row of columns on the S side was added in 1377. — The *Palazzo Pretorio*, in the style of the 15th cent., is also situated in the Piazza S. Michele. — Opposite the S. side of the church rises the statue of *F. Burlamacchi* (d. 1548), by Cambi, erected in 1833.

On the N. side of the town is situated —

***S. Frediano** (Pl. 2; D, 2), a basilica of the 7th cent., founded by the Lombard kings Bertharic and Cunibert, in honour of St. Frigidianus, an Irishman, who was bishop of Lucca in 560-78. The present façade was erected in the 12th cent. on the site of the former apse; the Ascension in mosaic of the same period with which it is adorned was restored in 1827. The nave was originally flanked with double aisles, the outer of which have been converted into chapels. Most of the 22 columns are ancient.

The *Cappella di S. Agostino (2nd to the left) contains two old *Frescoes by *Amico Aspertini*, a pupil of Francia, judiciously retouched by *Michele Ridolfi*. On the ceiling God the Father, surrounded by angels, prophets, and sibyls; in the lunette to the left the Entombment; below it, to the left, an image of Christ found in the sea (*Volto Santo*, p. 364), drawn by two oxen, to the right St. Augustine, baptised by St. Ambrosius at Milan. In the lunette on the wall, on the right, St. Augustine instructing his pupils, and presenting them with the rules of his order; below, to the left, the Nativity and Adoration of the Magi; on the right, S. Frigidiano miraculously checking an inundation of the sea. — In the Cappella del S. Sacramento (4th to the left), an altar with a *Madonna and four saints in relief by *Jacobus magistri Petri de Senis (i Jacopo della Quercia; 1421)*. Opposite, at the altar to the right behind the pulpit, is the *Coronation of Mary; below are king David and Solomon, St. Anselm, and St. Augustine, by *Francesco Francia* (covered). At the foot of the picture are four scenes from the history of the Augustinian Order. The 2nd chapel on the right from the entrance contains the tomb of St. Zita, the patroness of Lucca, mentioned by Dante (Inferno xxi. 38), in the church, in front of the chapel, is the ancient font, with unexplained representations by *Magister Robertus* (1151); by the wall is the more modern font by *Matteo Civitali* or his

brother *Niccolò*; at the back of the first, Annunciation, heads of angels, children, and rich garlands by the *della Robbia*. On the wall of the entrance, to the right of the door, a Madonna by *Amico Aspertini*; to the left, the Conception by *Rid. Ghirlandajo*, both al fresco.

We now cross the Piazza S. Frediano, which adjoins the church on the E., and turning either to the right or left reach an entrance to the *Piazza del Mercato* (Pl. D, 2), or vegetable-market, the houses enclosing which are built upon the foundations of a Roman Amphitheatre dating from the early Imperial period. Two series of the arcades, of 54 arches each, are still visible on the outside; length 135 yds., width 105 yds., the arena (the present market-place) 87½ by 58 yds. — Remains of an ancient *Theatre* are also shown near the church of *S. Maria di Corte Landini*.

To the E. is situated *S. Francesco* (Pl. 3; E, 2), erected in 1442, containing the monuments of the poet Giov. Guidiccioni (16th cent.) and the celebrated Castruccio Castracani (d. 1328). It is now used as a military magazine.

Among the numerous charitable institutions of Lucca may be mentioned the *Deposito di Mendicità* (poor-house), established in the Italian-Gothic *Palazzo Borghi*, with a lofty tower, erected in 1413 by *Paolo Guinigi*, chief of one of the most powerful families of Lucca. — Of the *Libraries* the most interesting are the *Archiepiscopal*, containing 20 valuable MSS. and 400 rare editions, the *Library of the Chapter* with about 500 MSS., and the *Biblioteca Reale*, in the Via S. Giorgio, with MSS. (including Latin poems of Tasso, written by his own hand) and early specimens of printing. The *Archives* are also very valuable.

A spare hour should be devoted to a *Walk on the Ramparts, which afford a succession of pleasant views of the town with its numerous towers, and of the beautiful mountains in the vicinity. In the grounds on the S. side is the monument of *Charles III. of Spain* (Pl. 15; B, 3), erected by his grand-daughter the Duchess Marie Louise, in 1822. A little to the E. of it is a pleasant café (Pl. C, 4).

The Environs of Lucca are beautiful, and many of the pleasant villas are comfortably furnished for the reception of strangers, but in summer the country is hot and destitute of shade.

The traveller should visit the (3 M.) royal *Villa di Marlia, with its beautiful grounds, fine points of view, and fountains, resembling Marly at Paris (whence the name), and with a Greek chapel containing old paintings, etc. (permission must be obtained at Lucca). The road thither leads by the Porta S. Maria (see below).

On the road to Viareggio, about 6 M. to the W., near the *Lake of Massaciuccoli*, are situated the Roman ruins known as the *Bagni di Nerone, with beautiful environs. — The *Aqueduct* to the S. of Lucca, with its 459 arches, recalls the Campagna of Rome.

About 15½ M. to the N. of Lucca, in a hilly district, lie the Baths of Lucca (diligence from June to September several times daily in 2½ hrs., fare 3 fr.; carr. in 2 hrs., fare 15 fr.). We quit the town by the Porta S. Maria (Pl. E, 1). The excellent road was constructed by the Princess Elisa. A road to the right diverges to the Villa Marlia (see above). Farther on we reach the *Serchio*, a stream which is generally very low

in summer, but sometimes swells to a violent torrent, and is confined by embankments for a long distance. The road ascends the left bank of the stream and passes the village of *Mortaio*. We now traverse charming hill country, passing the picturesque villages of *Val d'Ottavo*, *Buscina*, and *Borgo a Mozzano*. Immediately above Borgo is the bridge delle *Maddalene*, which is said to have been built in 1322 by Castruccio. It is sometimes called the *Ponte del Diavolo* from the peculiarity of its construction and is hardly practicable for carriages. About 1 M. beyond it the road enters the valley of the *Lima*, another stream which is nearly dry in summer and which is crossed near *Fornoli* by a suspension bridge constructed in 1881. Between this point and the baths there are roads on both banks of the river.

The **Bagni di Lucca**, which were known in the middle ages, with springs varying in temperature from 86° to 120° Fahr., consist of several different villages in the valley of the *Lima*, connected by shady walks, and containing 2000 inhab. **Ponte a Serraglio**, the chief of these villages, which we reach first, is picturesquely situated on the bend of the valley, and contains the post-office and the best hotels, baths, and lodging houses. (**Pagnini's Hôtel d'Europe et d'Angleterre*, R. 3, D. 4, L. and A. 1½ fr.; **Paris Hôtel New York*, and *Grand Hôtel des Bains de Lucques* (formerly *Croce di Malta*), similar charges, charges lower in September; *Caffè Posta* and *Italia* in the Piazza del Ponte. Casino with billiard reading, and ball rooms. *Pagnini*, Dr. Ghezzi and Dr. Marchi. *Chemist*, Lancioni. *Shops* poor.) Adjoining the Hotel Pagnini on the Lima, is the royal casino *Nobili*. A little farther on, at the entrance to the side valley, is the *Villa Ciapodale*, built by Prince Demidoff.

Beautiful avenues ascend gradually from the Ponte a Serraglio to the villages of Villa (1 M.; **Hôtel Pittoresque*, ****** *de Paris*, pens. 6-8 fr.; *Pension Queen Victoria*, all with gardens; [illegible] English chemist) where are the best and quietest apartments, the English church, and the Casino, opened in 1866, and **Bagni Caldi** (*, R., pleasant apartments; physician, Prof. Corina of Pisa). To the baths of Caldi belong also the establishments of *Serenale* (comfortable, named after an inhabitant of Pistoja owned here in the 16th cent.), *Doccia Nuova*, and *S. Giovanni*.

The valley of the Lima is cool and well-shaded, chiefly with chestnut trees, and is a healthy summer residence, affording pleasant walks. Only the paths between Ponte a Serraglio and Villa and Bagni Caldi are provided with benches. Beautiful excursions may also be taken among the mountains, such as to the village of *Lapiano*, and to the watch-tower of *Sirytto* (on donkeyback, fatiguing), which on clear days commands an extensive view over land and sea. — *Benabbuono* (p. 304) may be reached hence in about 6 hrs. (carr. and pair 40-45, including an extra horse for ascending the hill).

The RAILWAY TO PISTOIA at first traverses the plain to the E. A little to the S. lies the *Lago di Bientina*. 18½ M. *Tassignano*; 20½ M. *Porcari*, 23 M. *Altopascio*, 26 M. *S. Salvatore*.

29 M. *Pescia* (Posta), a small town, situated about 1½ M. to the N. on the river of that name, which the railway crosses, in a beautiful district, with silk and paper manufactories. The Cathedral has retained of a façade of 1300 and a fine monument of Baldassare Turini by *Raffaele da Montelupo*, a pupil of Michael Angelo. [illegible] *Borghi* [illegible]

33½ M. **Monte Catini** (**Grand Hôtel de la Paix*, R. from 3, D. 5, B. 1, A. 1 fr., L. 60 c.; **Locanda Maggiore*, similar charges; *Alb. Gabbrielli*, less expensive; also numerous pensions), where Uguccione della [illegible] (p. 302) defeated the Florentines on 29th Aug., 13[illegible] [illegible]ram baths *Bagni di Monte Catini* (*Corona

d'Italia, 'pens.' 8 fr.) in the vicinity are well fitted up and attract many visitors.

The line intersects the rich valley of the *Nie*[illegible] — 34 M. *Pieve*, the station for **Monsummano** on a [illegible]nence to the right, with warm springs, and a *Monument to Giuseppe Giusti*, by Fantacchiotti, erected in 1879. Near it is a *Grotto* with hot vapour, discovered in 1852, famous for the cures of rheumatism, gout, and paralysis wh[illegible] has effected. The *Stabilimento* is well fitted up ('pension' 14-15 fr., baths included). — The train now passes through a tunnel and reaches (38½ M.) *Serravalle*, which was an important frontier-fortress during the wars between Lucca and Pistoja. — 41½ M. *Pistoja*.

Pistoja. — Albergo di Londra & del Globo, R. 2½, D. 4 fr., w[illegible] tolerable trattoria; Alb. d'Inghilterra; both in the Piazza Cino. — Albergo & Trattoria Roselli, Via Cavour, opposite the church of S. Giovanni, unpretending. — **Trattoria la Toscana*, Via Garibaldi 930. — *Wine and Beer* at *Giusanti's*, outside the Porta Barriera, near the station. *Caffè del Globo*.

Cab with one horse 60, with two horses 80 c. per drive; to or from the station 1 fr.; 1st hour 1 fr. 40 or 1 fr. 70 c., each additional hour 1 fr. or 1 fr. 30 c.

Pistoja, an ancient [illegible] with 13,500 inhab. (commune 55,000), is loftily situated in the [illegible]nity of the *Ombrone*, a small tributary of the Arno, in a fertile district, and at the junction of the Leghorn-Pisa-Florence and Bologna-Florence railway lines. It has broad, well-built streets, and important manufactories of guns and iron-wares. Pistols are said to have been invented at P[illegible]ia, and thence to derive their name. The wholesome air of Pi[illegible] attracts many summer-visitors.

Pistoja, the Roman *Pistoria*, near which Catiline was defeated and slain, B.C. 62, was in the middle ages the centre of the fiercest struggles between the Guelphs and Ghibellines. In the year 1300 the *Cancellieri* and *Panciatichi*, or *Black* and *White* parties, mentioned by Dante (Inferno xxiv. 143), who afterwards extended their intrigues to Florence and influenced the fortunes of the poet himself, were formed here. Pistoja had to surrender to Florence in 1351. It was the birthplace of the celebrated jurist and poet *Cino*, a contemporary of Dante, and of the satirist *Niccolò Forteguerri* (1674-35), author of the Ricciardetto.

In the History of Art, Pistoja, which somewhat resembles Florence in miniature, held an important rank in the early part of the middle ages, and [illegible] foremost among the Tuscan republics in fostering artistic [illegible]. [illegible] older churches, such as the *Cathedral* and *S. Andrea*, [illegible] the Pisan style, which was extensively in vogue in the 12th c[illegible]. At Pistoja we also meet with many of the earliest attempts at sculpture in Tuscany, which are much [illegible] than co[illegible]poraneous German and French works of the same kin[illegible] with se[illegible] of the names of the oldest artists (*Gruamons* and *A*[illegible]. Afte[illegible] 14th cent. Pistoja became dependent on Florence both [illegible] and [illegible] the province of art. The town continued to be wealthy and ambitio[illegible] enough to patronise artists, but thenceforth those of Florence were always employed. Of the *Goldsmith's Art* we have an important specimen in the silver altar in the Cathedral.

We follow the Via Cino, leading from the statio[illegible] and intersecting the Corso Vittorio Emanuele at a right angl[illegible] the Piazza

Cino, and turning here to the right into the Via Cavour, soon reach the old Romanesque church of —

S. Giovanni Fuorcivitas (*Evangelista*; Pl. 1), erected about 1160, with a somewhat overladen façade adorned in Pisan fashion with rows of columns. Over the side-entrance is a relief representing the Eucharist by *Gruamons*, as an inscription on the architrave records (12th cent.).

Interior. On the right is the **Pulpit*, adorned with ten reliefs on the three sides by *Fra Guglielmo*, a pupil of *Niccolò Pisano*, about 1270, the series beginning to the left with the Annunciation, Conception, etc.; in front, the symbols of the evangelists; on the left, a handsome basin for holy water by *Giovanni Pisano*, with allegorical heads and figures of the virtues. On the right, the Visitation of Mary, a life-size group in terracotta, by *Fra Paolino*.

Opposite is the *Pal. Panciatichi-Colonna*. — Following the Via Cavour, and diverging from it by the Via S. Matteo, the third side-street to the left, we reach the Piazza. On the right rises the —

***Cathedral of S. Jacopo** (Pl. 2) of the 12th cent., remodelled in the 13th, with a tribuna added in 1599 by *Jacopo Lafri*. In the vestibule are faded frescoes by *Giovanni Cristiani da Pistoja* (14th cent.). Over the principal entrance a good bas-relief in terracotta (Madonna surrounded by angels) by *Andrea della Robbia*. The barrel-vaulting was adorned with coffering and rich garlands in terracotta by the *Robbia*.

The Interior, sadly marred by alterations and restored with little taste in 1829-30, consists of nave and aisles borne by eighteen columns and two buttresses. — By the wall of the entrance is the Font, adorned with a large relief (Baptism of Christ) and four smaller ones (History of the Baptist) by *Andrea Pisano* (d. 1520), to the left the tomb of Bishop Atto, with reliefs of the 14th century. — To the Right of the entrance is the *Monument of the jurist and poet Cino da Pistoja (d. 1336, see p. 308), by the Sienese master *Cellino di Nese* (1337). The bas-relief represents Cino lecturing to nine pupils, among them Petrarch, who afterwards composed a sonnet on his death, exhorting the women to mourn for Cino as the poet of love. — To the Left of the entrance the Monument of Cardinal Forteguerra, with bust and high reliefs by *Verrocchio* (1474) and *Lorenzetto*, restored in the 16th cent. — The Cappella del Sacramento (left of the choir) contains a *Madonna with St. John and St. Leno by *Lorenzo di Credi* (d. 1512), the finest and oldest of his altar pieces, the figures strongly reminiscent of Da Vinci (*C. & C.*). High relief bust of Bishop Donato de' Medici by *A. Rossellino* (1475). — Behind the High Altar a Resurrection by *Angelo Bronzino*. Beautifully inlaid choir-stalls; in front of the altar a fine bronze candelabrum (15th cent.). — In the Cappella S. Jacopo (right of the choir) a rich *Silver Altar executed in the 13th and 14th cent. (covered); in a niche above is a sitting statue of St. James, surrounded by apostles and prophets, by *Simone di Ser Memmo* and other masters, in the middle of the 14th cent. (above are some figures of a still older work), below is a large silver tableau with wings, in the centre fifteen reliefs of subjects from the New Testament and apostles, by *Andrea di Jacopo d'Ognabene* of Pistoja (1316); the wings consist of ten reliefs on the left, from the Old and New Testament by *Piero da Firenze* (1371), and nine on the right from the life of St. James by *Leonardo di Ser Giovanni*, pupil of Orcagna (1371). About 440 lbs. of silver are said to have been used in the execution of this work of art. — The Crypt, borne by six columns, is also modernised.

The campanile was originally a fortified tower, called Torre

del Podestà, and still bears the arms of governors of the town. The three series of arches were added in Pisan fashion when the tower was adapted to its present purpose.

Opposite the cathedral is the octagonal ***Battistero** (*San Giovanni Battista*; Pl. 3), erected after 1339 by *Cellino di Nese* in the Italian-Gothic style, according to Vasari from a design by *Andrea Pisano*. On the exterior is a pulpit. The large square font (older than the building, and probably dating from 1256) is embellished with richly-decorated slabs (others of the same kind on the wall to the right). The principal portal is also worthy of notice.

Adjacent is the ***Palazzo Pretorio** (Pl. 4), formerly *dei Podestà*, a building of the 14th cent., now containing the courts of justice. The quadrangle is enclosed by four round arches; the arcades are adorned with numerous painted armorial bearings of the Podestà's, remarkable for their admirable heraldic style, restored in 1844. To the left of the entrance are the stone table and seats of the ancient tribunal, bearing the inscription of 1507:

Hic locus edit, amat, punit, conservat, honorat,
Nequitiam, leges, crimina, jura, probos.

The piazza is adorned with a *Statue of Cardinal Fortiguerra* (Pl. 5), erected in 1863. — Opposite the Pal. Pretorio is the *Palazzo del Comune* (Pl. 6; originally degli Anziani), erected in the Italian-Gothic style in 1294-1385, with a vestibule. The black marble head near the middle window, is said to represent Filippo Tedici, who sought to betray the city to Castruccio. The large hall upstairs contains a good bust of Garibaldi by *Spertini* (1875), fine woodwork of 1534, frescoes by *Gerino da Pistoja* and his pupils, and a relief in marble of the school of Verrocchio, 1494, representing *Angels with armorial bearings. The small picture gallery contains little of importance.

Passing between the cathedral and the Pal. del Comune (by the Via S. Bartolommeo), we next visit *S. Bartolommeo in Pantano* (Pl. 7), a basilica in the early-Tuscan style with open roof, borne by twelve columns, with very varied capitals, and two buttresses. The sculptures on the façade by *Rodolfinus* represent Christ and the Apostles, 1167; pulpit, with eight reliefs from the history of Christ, by *Guido da Como* (1250), borne by two lions and the statue of the sculptor (?). — The Via Porta Guidi to the right leads hence to the —

Ospedale del Ceppo (Pl. 8), erected in 1277, but afterwards rebuilt, with a long *Frieze consisting of reliefs in terracotta, coloured and glazed, representing the seven works of mercy, an enthroned Madonna, and four virtues; below, the Annunciation, Madonna in glory, and Conception, in medallions, by *Giovanni*, *Luca*, and *Girolamo della Robbia*, 1525-35. [Not far from here stands the remarkable church of the Madonna del Letto, by *V. Vitoni*, containing a miraculous bed.] — We now pass the Ospedale by the

Via delle Pappe to the left, which leads to a small planted piazza, follow the Via del Carmine to the left, and then the first side-street to the right, to —

S. Andrea (Pl. 9), a church of the 12th cent., and probably once the cathedral. On the architrave of the entrance are sculptures of 1166, representing the Adoration of the Magi with the inscription: 'Fecit hoc opus Gruamons magister bon. et Adeodat frater eius' (*Gruamons* and *Adeodatus*, 1160, see p. 368). Over the door is a small statue of St. Andrew in *Giov. Pisano's* style.

Interior. The narrow nave and aisles are supported by twelve columns and two pillars. The **Pulpit* with its numerous figures by *Giovanni Pisano*, 1298-1301, a copy of that executed by his father at Pisa, is a hexagon with reliefs on five sides: Aaron, Birth of Christ, David, Adoration of the Magi, Jeremiah, Massacre of the Innocents. Symbols of three of the Evangelists (the eagle, now wanting, probably served as a wooden lectern), Crucifixion, three authors of the Epistles, Last Judgment, three angels blowing trumpets; below these are six figures of sibyls and twelve of prophets borne by seven columns of red marble, a lion and lioness, a human figure, and a winged lion with two eagles.

Turning to the right we enter the Via S. Prospero, and turning again to the right we reach the Piazza S. Francesco with —

S. Francesco al Prato (Pl. 10), an Italian-Gothic church of 1294, with remarkable frescoes of the 14th cent., most of them probably by *Puccio Capanna*.

In the chapel to the left of the high-altar: Apotheosis of St. Augustine; in the choir: Life of St. Francis of Assisi, in a series of free reproductions of Giotto's frescoes at Assisi; 1st chapel to the right of the high-altar, various frescoes of the Franciscan legends (sadly injured); 2nd chapel, Miracles and martyrdom of S. Donnino. — The sacristy and chapter-house also contain frescoes of Scriptural subjects and of scenes from the life of St. Francis of Assisi.

We return by the Via Mazzini and the Via Garibaldi (with the *Pal. Cancellieri* on the right, No. 945) to the Piazza Cino, and proceed by a side-street to the right to —

S. Maria dell' Umiltà (Pl. 11), with a bare façade, erected about 1509 by *Ventura Vitoni*, a pupil of Bramante, the dome by *Vasari*. A fine oblong vestibule, adorned with frescoes by *Vasari* relating to the miracle-working Madonna in the church, leads to the handsome octagonal interior, with its elegant Corinthian wall-pilasters in several stories, and pictures by *Gerino* and others.

On the way back to the station is —

S. Domenico (Pl. 12), in the Corso Vitt. Emanuele, erected in 1380.

Interior. 2nd Altar on the right: Madonna and Child, al fresco, by *Fra Paolino da Pistoja*, two fine tombs. Right Transept: *Cappella Rospigliosi*, with the miracle of S. Carlo Borromeo, by *Jacopo da Empoli*, and **two busts by *Bernini*. To the left in the Choir, St. Sebastian by *R. Ghirlandajo*. 2nd Altar on the left, Crucifixion with saints; 3rd Altar on the left, the Virgin and Thomas Aquinas, by *Fra Paolino da Pistoja*. Between the 4th and 5th Altars on the left, monument of the jurist Filippo Lazari (d. 1412), by *Antonio Rossellino* (1464). — The Cloisters were decorated with paintings by *Sebastiano Veronese* and others, 1586.

Farther on in the same street, to the left, is the church of

S. Paolo, with an Italian-Gothic façade and a painting by *Fra Paolino*. — In this neighbourhood is the church of S. Pietro, with an early-Tuscan façade, in which as late as the 16th cent. the mystic marriage of the bishop of Pistoja and the abbess of the Benedictine convent was celebrated. In the interior, on the high altar is a Madonna and saints by *Gerino da Pistoja* (1509), and on the left, **Rid. Ghirlandajo*, Madonna and SS Sebastian, Gregory, James, and Anthony. — On the staircase in front of the church stands a pillar with Lombard ornamentation.

The *Biblioteca Fabbroniana* (Pl. 13), and the *Biblioteca Forteguerra* (Pl. 14) were founded by two cardinals who were born here.

The *Villa Puccini*, 1½ M. to the N., has beautiful gardens and works of art by Pampaloni and others.

The Railway to Florence intersects a rich tract at the base of the Apennines. 46½ M. *Montale-Agliana*. On the left the picturesque castle of *Monte Murlo* comes into view, near which the Florentine republicans Baccio Valori and Filippo Strozzi were defeated and taken prisoners by the troops of Cosimo I in 1537.

51½ M. **Prato** (*Albergo del Giardino*, Via Magnolfi, *Alb. Contucci*, Piazza del Duomo, *La Colonna*, Via dei Lanaioli; *Caffè di Marte*, Piazza del Duomo), a well-built town of 13,000 inhab. (commune 42,900), on the *Bisenzio*, with beautiful environs, is a manufacturing place, of which straw-plait is one of the staple commodities, and is also noted for its excellent bread and biscuits (*biscotti, contucci*). It formerly belonged to Florence, whose fortunes it shared throughout the middle ages. In 1512 it was taken by storm by the Spaniards under Cardona.

In the 15th cent. this small provincial town attracted numerous artists from Florence, so that a visit to it is indispensable to those who desire to be thoroughly acquainted with the Early Renaissance style of Florence. An important work by *Donatello* and *Michelozzo*, an extensive composition in the style of *Robbia*, and a superb bronze screen bear testimony to the importance of Prato in the history of Renaissance sculpture. Among the painters of the place were *Filippo* and *Filippino Lippi*, *Botticelli*, and *Fra Diamante*. The church of the *Madonna delle Carceri* at Prato also forms a very striking example of Renaissance architecture. This edifice (erected by *Giuliano da Sangallo*) exhibits the transition from early to high Renaissance, and shows how anxiously the architects of the day directed their attention to the design of a Greek cross covered with a dome.

From the station we follow the Via Magnolfi, the first street to the left, to the Piazza del Duomo.

Il Duomo, begun in the 12th cent., and completed by *Giovanni Pisano* in the 14th, is in the Tuscan-Gothic style. On the façade, which dates from 1450, is a pulpit, adorned by *Donatello* and *Michelozzo*, after 1434, with *Bas-reliefs (dancing children). From the pulpit the highly-revered *Sacra Cintola*, or 'girdle of the Virgin' preserved in the cathedral, is periodically exhibited to the people. Over the principal entrance a *Madonna with SS. Stephen and Lawrence in terracotta, by *Andrea della Robbia*.

Interior. Over the Principal Entrance the *Virgin delivering the girdle to St. Thomas, by *Rudolfo Ghirlandajo*. The Cappella della Cintola is adorned with *Mural Paintings by *Agnolo Gaddi* (1390), from the life of the Virgin (presentation of her girdle to St. Thomas, discovery of the girdle in Palestine by a native of Prato). On the altar is a statuette of the Virgin by *Giovanni Pisano* (covered; cast in the sacristy), handsome bronze *Screen executed in 1444 by the Florentine *Bruno di Ser Lapo*, the frieze by *Pasquino di Matteo da Montepulciano* (1461). A small room adjoining the chapel contains reliefs (Death of the Virgin, Assumption) in the style of the Pisani, and a child in marble by *Desiderio da Settignano* (?). — In the Choir, at the back of the high altar, are the *Histories of John the Baptist and St. Stephen by *Fra Filippo Lippi*, the finest work of this master (d. 1469), on the right (above) Birth and Naming of the Baptist, his Withdrawal to the wilderness and his Preaching; Dance of the daughter of Herodias, by the window, on the right Beheading of St. John, above it a saint. On the left wall of the choir (above): Birth of St. Stephen, his Ordination and care for the poor, Stoning and Interment (among the admirable portrait figures are Cardinal Carlo de' Medici, and, to the extreme right, the portrait of the painter himself). The continuation of the scene of the Stoning is on the window wall; above it a saint, on the ceiling Evangelists (best light in the forenoon). The chapel to the left of the choir contains unimportant frescoes of the 14th century. The chapel to the right is embellished with frescoes by *Giovanni* and *Ant. Vite* (14th cent.): to the right scenes from the life of the Virgin, to the left scenes from the life of St. Stephen. On the right is the Death of St. Bernard, also by *Filippo Lippi*. The side chapel on the left, and the second on the right, contain frescoes in Giotto's style, but much retouched. — In the S. transept a *Statue of the Madonna (in clay), and a Pietà (relief, in marble), by the brothers *Da Majano* (1480). — Handsome round *Pulpit, resting on sphinxes and snakes, by *Mino da Fiesole* and *Rossellino*, adorned with admirable reliefs (1473).

The campanile, in the Lombard style, is by *Nic. di Cecco* (1340).

The Via Giuseppe Mazzoni leads from the cathedral to the Palazzo del Comune, which contains a small picture-gallery on the first floor (fee $\frac{1}{2}$ fr.).

1. *School of Giotto*, Madonna and saints. 2. *Taddeo Gaddi*, History of the Holy Girdle. *Fra Filippo Lippi*. 11. Madonna with St. Thomas and other saints. 12. Nativity. 18. *Filippino Lippi*. Madonna with John the Baptist and St. Stephen. 19. *Pupil of Lorenzo Monaco*. Madonna and saints (1425). 21. 22. *Fra Filippo Lippi*. Madonna and saints, with predella. 18. *Giovanni da Milano*. Madonna with saints (14th cent.); two terracotta reliefs.

The *fountain* in front of the palace is by Tacca; opposite is the *Palazzo Pretorio*, of the 13th century.

The prolongation of the Via dei Sarti leads to the piazza and church of S. Francesco; the chapter-house contains mural paintings by *Niccolò di Pietro Gerini* and *Lorenzo di Niccolò* (14th cent.). The fine cloisters adjoining contain a monument of 1460. — The street to the left of the church leads to the piazza and church of —

S. Maria delle Carceri, erected in 1485–92 by *Giuliano da Sangallo*, in the form of a Greek cross, with barrel-vaulting and dome. The interior of the dome is adorned with a fine terracotta frieze and medallions of the Evangelists. The high-altar is by *Antonio da Sangallo*. The small choir, to the right of the altar, contains some very handsome stalls.

From the Palazzo Comunale the Via de' Banchi leads to the

church of *S. Domenico*, which was built in the 13th and restored in the 17th century. — In the Via della Madonna, No. 4, is the *Palazzo Novellucci* with two fine bronze dragons by the windows.

Not far from the cathedral, in the Via Borgo al Cornio, is the little church of *S. Lodovico* (called also *S. Vergine del buon Consiglio*), with a *Relief by *Andrea della Robbia* (generally shut, sacristan in Via S. Fabiano 219). — A small shrine at the corner of the Via S. Margherita contains a *Madonna by *Filippino Lippi* (1497).

From Prato to Florence, viâ Campi, Steam Tramway in 1½ hr.; fares 1 fr. 10 c. or 80 c.

From Prato a diligence (daily 1 fr.) and an omnibus (every day except Mon., 1 fr. 50, 1 fr. 20 c., or 1 fr.) run through the picturesque and industrious Val di Bisenzio to Vernio (3 hrs.). The finest scenery begins at *Cafaggio*, where the valley contracts. At *S. Lucia* we traverse a gorge known as *Il Cavalciotto*. We then pass *La Briglia*, *Vajano*, *Carmignanello*, and *Mercatale* (Inn, unpretending), where the road leaves the Bisenzio to the left, and ascends the valley of its affluent the *Fiumenta*. About ¾ M. farther on is S. Quirico di Vernio, or simply *Vernio* (Albergo della Posta), the chief place of the valley, picturesquely situated on the left bank of the Fiumenta and at the foot of the *Montepiano*. Pedestrians can cover the whole distance in 4½ hours.

About 3 M. to the N.W. of Prato lies the little village of *Figline* (Trattoria), near which rises the *Monte Ferrato*, with a quarry of serpentine. This stone, known as 'marmo verde di Prato' is much used by the builders of Tuscany. — About 7 M. farther to the N. rises the *Monte d'Iavello* (3328 ft.), the ascent of which is easy and not destitute of interest. The inn-keeper at Figline provides a guide (1½ fr.) and horses (2 fr.). Those who prefer to return from the summit by a different route, descend the valley to the N. to (1 hr.) *Migliana* (Trattoria), or to the W. to (1 hr.) *Schignano* (Trattoria) and return by the high-road to Figline and Prato. To walk from Migliana to Prato about 4 hrs. are required.

55 M. *Calenzano*, 57½ M. *Sesto Fiorentino* (p. 458); 59½ M. *Castello* (p. 458); 60½ M. *Ponte a Rifredi*. — 62 M. *Florence*.

52. Florence.

Arrival. There are two railway-stations at Florence. 1. Stazione Centrale (Pl. D, 3; Restaurant) for all the railways (approached from the Piazza della Stazione, egress for the northern line in the Via Luigi Alamanni; for the other lines, adjoining the Piazza della Stazione), where omnibuses from most of the hotels meet every train (¾, 1¼ fr.); fiacre 1 fr., at night 1 fr. 80 c., each box 50, travelling bag 25 c., tipping gratuity to railway porter. Travellers arriving in the evening should secure a cab in good time, as there is often a scarcity of conveyances. — 2. Stazione Porta Croce (Pl. I, 5) on the E. side of the town, the first stopping-place for the trains to Arezzo, Perugia, etc.; too far from the middle of the town for most travellers. — It has been resolved to build a large station outside the Porta S. Gallo.

Hotels. — On the *Lungarno*, best situation, from W. to E.: *Grand Hôtel Continental & de la Paix, expensive, *Hôtel de la Ville, Piazza Manin (Pl. C, 5), *Hôtel d'Italie, principal entrance Borgognissanti 19 (Pl. C, 4), New York, Piazza Ponte alla Carraja 1 (Pl. D, 4), buildings at the back not so pleasant as that in front, *Gran Bretagna & de l'Arno, Lungarno Acciajoli 8 (Pl. D, 5). All these are of the first class: R. 3-4 fr. and upwards, B. 1½, L. and A. 2, D. 6, omnibus 1 1½ fr., pension, according to bargain, 10 fr. and upwards. — On a somewhat smaller scale, and a degree less expensive: *Hôtel de Florence & Washington, Lungarno

Rooms 6, B. & L. 1, A. 1, D. 1½, D. 5 fr. frequented by English and Americans, Hôtel du Nord, near the Ponte Carraja. *Hôtel de Rome, Lungarno Acciajoli 10. *Hôtel Paoli, Lungarno della Zecca Vecchia 12.

In the new Quarter near the Cascine: Cervaro, Corso Vitt. Emanuele (Pl. B, 2). Victoria, Lungarno Moro 20 (Pl. C, 4); well spoken of. Aso Pagliei, Lungarno Moro 44 (Pl. B, 2). *Toscana e Italia, also a pension, Via Palestro (Pl. B, 2). Adria American, Via Garibaldi 7 (Pl. B, 2). Hôt. & Pension Westminster, Via Solferino 5 (Pl. B, 2), pension 8-10 fr.; Hôtel & Pension Atlanta, Via Montebello 38 (Pl. C, 3), well spoken of. *Hôtel Montebello & Città di Bologna, Via Cerretani 2 (Pl. C, 3), 'pens.' 8-10 fr.

In or near the Via Tornabuoni: Hôtel du Nord, Piazza S. Trinità (Pl. D, 3), in the former Palazzo Bartolini Salimbeni. Hôtel de la Grande, Piazza S. Trinità (Pl. D, 3). Albergo & Pensione Isolanis, Via del Sole 8 (Pl. D, 4). Hôt. Pens. Suisse & Ville de Londres, Via Tornabuoni 13.

Near the Ponte della Signoria, between the Cathedral on the N. and the Arno on the S.; most of them thoroughly Italian, with lift, but conveniently situated: Hôtel Cavour, Via Proconsolo 5 (Pl. F, 3), R. 2-3½, L. ¾, A. ¾, breakf. 1½, table d'hôte 4, table d'hôte 4, omn. 1, pens. 9 fr.; Hôtel formerly Leone, Via Condotta 12 (Pl. F, 3), R. 2 fr.; Hôtel Helvetia, Via del Leone 14, at the back of the Palazzo Vecchio, well spoken of. Pensione Rossa, Via Porta Rossa (Pl. D, 3), R. from 2, D. incl. wine 4, B. 1¼, breakf. 1¼, A. ¾, L. ¾, omn. 1, pens. 7-8 fr. Albergo di Firenze & Firenze, Via Calzaioli 13 (Pl. E, 3), well spoken of.

Near S. Maria Novella and the Railway Station: *Roma, Piazza di S. Maria Novella 8, R. from 2½, B. 1¼, L. ¾, A. ¾, D. 4½ fr.; 'pens.' 8-10 fr. Ville de Paris, Via della Stazione 9, well spoken of. Hôtel de Russie, Via S. Antonino (Pl. B, 3), Italian, not expensive, well spoken of. *Minerva, Piazza di S. Maria Novella 6. Hôtel & Pension d'Angleterre, Via Panzani. *Città di Milano, Via Cerretani 12 (Pl. E, 3), patronized by English visitors, R. 2½-3, L. ¾, D. 4½ fr.; Albergo Buonarroti, Via Panzani 28; pens. 7 fr.

Pensions (generally good). *On the right bank of the Arno*: Hôtel Sabia, Palazzo Corsi, Via Tornabuoni; 'pens.' 12 fr., in winter only. Mad. Bocchi, Via dei Pecori 16, 2nd floor; pens. 8 fr., well spoken of. Chatterton, Via della Scala 2. Orsano, Via Montebello 5; 'pens.' 6-7 fr. Pacini, Via Palestro 6, first floor; also furnished rooms. Mad. Bernardo, Piazza del Duomo 25, 2nd floor; pens. 6 fr.; also rooms. Pens. *Pension Schneider*, Via Alfani 39; pens. 6-7 fr.; well spoken of. Gracco, Mad. Via S. Antonino 12, R. 3-5; pens. 6 fr. Mad. Bernet, Viale Principe Amedeo 5. Leonardi, Lungarno della Zecca Vecchia 16; pens. 8 fr.; highly spoken of. Mad. Paoli, Lungarno della Zecca Vecchia 12. Mad. Jeanneret, Lungarno alle Grazie 4, entrance Via dei Tintori 48; 'pens.' 7-8 fr. Signor Scalini, Pens. Lungarno alle Grazie, Bacciotti, Via S. Paolo 4, third floor, near the Piazza dell' Indipendenza. Villa Tantiani, Piazza dell' Indipendenza, well situated with garden; pens. 9 fr. Mad. Barnetti, Via Nazionale 20. Cecchini, Lungarno Acciajoli 30, also furnished rooms. Mad. Dario Pierucci, Lungarno Cecchini, entrance Via Tornabuoni 1. Cianchi, Via Pandolfini 24. Cecchetto, Via dei Bardi 4; pens. 6-8 fr. A. Viscontini, Piazza d'Arcoglio 17; 'pens.' 7-8 fr. Fattori, Borgo, Via della Colonna 11; 'pens.' 6 fr.; well spoken of. *On the left bank of the Arno*: Bellevue, formerly Hôtel Bandini, Lungarno Guicciardini 13; pens. 8 fr. and upwards. Mad. Dupont, Lungarno Serristori 17; pens. 8 fr.; well spoken of. Mad. Ricci, Lungarno Serristori 11; well spoken of. Mad. Giannini, Lungarno Serristori 21; pens. 6-7 fr. Mad. Grotti, Piazza Goldoni 1; pens. 6 fr. Mad. Lenoble, Via del Presto 11 and Via Maggio 20; pens. 5-6 fr. (also without board), well spoken of.

Furnished Apartments. Mad. Bonaventuri, Casa Guidi, Piazza S. Felice. Fattori, Borgo, Via S. Paolo 4, near the Piazza dell' Indipendenza. *Casa Nannini, Borgo 56 Apostoli 17, 2nd floor, superintending, frequented by artists and tourists, R. & B. from 1½ fr. per day or 25 fr. per month; 'pens.' 5-6 fr. Lodgings to let are generally indicated by a placard, and may also be found by application to a house-agent. The

charges depend of course on the situation. Two furnished rooms cost on an average 30-60 fr. per month, in summer 40-60 fr., attendance about 5 fr. Completely furnished houses, with cooking, may be hired for 250-300 fr. per month. The *Lungarno* the new quarter near the Centro, *Piazza S. Maria Novella*, *Via Cavour*, *Piazza dell' Indipendenza* etc. as well as the *Piazza Pitti* on the left side, may also be mentioned as healthy and pleasant situations. The quarter of the town on the left bank of the Arno especially below the Porta S. Frediano, is considered most healthy. In winter it is most important to secure rooms with a southern aspect, which is essential to health and comfort in Italy, where brilliant sunshine is often contrasts with bitterly cold winds. The Lungarno is almost deserted in summer on account of the exhalations and the mosquitoes which infest it, and a N. aspect is then preferred (comp. p. 361 and p. 416).

Andreoni Moshe, a good valet de place, may be enquired for at the Hôtel de la Ville. *Joe Lemm* at the Hôt. de Rome is also recommended.

Restaurants, most frequented at the dinner hour (5-7 o'clock), generally closed after 8 o'clock (northern are below). **Doney & nevoni*, Via Tornabuoni 16 (open till 9 p.m. only). D. (not wine) 5 fr. at about 6 o'c. **Gilli & Letta*, Piazza Signoria 5. D. with wine 5 fr. (see below). *Restaurant Pregno*, in the Hôtel Cavour, see p. 375. Trattoria in the Italian style: *Bastia* (formerly *Lemm*), Via Condotta, see p. 360. **Le Tonnelle*, *Pietro* (this seems to be well spoken of), *Stella*, **Ristorante*, all in the Via Calzaioli. **Cappuccini*, Via Tornabuoni 11, 1st floor. D. from 5 fr. **Vapore Lampade*, Via Brunelleschi 10. **Bonciani*, Via Panzani 23 (p. 356), and in the Viale dei Colli (p. 358) in summer only. *Antiche Carrozze*, Borgo 58 Apostoli, near the Ponte Vecchio. *Porta Rossa*, Via Porta Rossa (p. 375). *Beer-houses* see below. Dinners à la carte (3-4 fr., including bread and wine) are more to vogue than tables d'hôte.

Cafés, less inviting than to many other Italian towns, a few only with seats in the open air. **Gilli*, Via Tornabuoni, also a confectioner's, recommended to ladies but coffee 30 c. **Gilli & Letta*, see above. **Doney*, Via Tornabuoni. *Caffè d'Italia*, Piazza S. Maria Maggiore. Via Cerretani, *Bellosguardo*, Via Calzaioli. *Bottegone* and *Piccolo Elmino*, in the Piazza del Duomo. *Fantoni*, Via Lambertesca, N. of the Ponte Vecchio. Cup of coffee 15-20 c., tea 20 c., light Florence beer 20 c. per half-bottle, beef steak for lunch 70 c. 1 fr. etc. Visitors to the cafés are frequently importuned by hawkers of photographs, etc. who often sell their wares at one-third or one-half of the price at first demanded, and by the well-known *Florence* or *Roman girls*.

Confectioners. *Confetterie*. **Doney & nevoni*, Via Tornabuoni 16. **Gilli*, Via Calzaioli 9, and Via Cerretani, also excellent white bread; *Bigoni*, Via Calzaioli. **Giunti* (see above), Via Tornabuoni. *English baker*, *Mueller & Bolton*, Via della Vigna Nuova 5.

Wines. Good Italian at *Mellini*, Via Calzaioli 11, at the *Antico Caffè Mangotto*, Piazza dell' Olio, at the *Fiaschetteria*, Piazza del Duomo, next door to the Caffè Bottegone, *Di Pinzano*, Via Cerretani 54, *Bertelli*, Via de' Cerretani 9, of the Piazza della Signoria 4. Same a clean covered flask, usually holding three ordinary bottles (table wine 1½-2 fr. per flask) is generally ordered, but only the quantity consumed is paid for. The best Tuscan wines are red; are smooth especially the variety *Broglio*, *Ruffino* especially *Prunelo*, *Rapolano*, *Albiano* and *Carmignano*. *Aleatico* and *Vino Santo* obtained at Bellini's are sweet wines prepared from raisins. Good *Montepulciano* may be drunk at the Caffè Mangotto and also at Gilli & Letta's (see above).

Beer. The *Birreria* are also restaurants. **Gilli & Letta* (also coffee and wine house), in the Piazza della Signoria. Genta beer 30 c. per glass, visited by ladies. **Birreria Tornabuoni*, with garden, Via de' Buoni at the back of the Deputazione; music in the evenings; much frequented. *Birreria di Monaco*, Porta Rossa 11, and Via dalle Terme 14. *Birreria di Parigi*, Borgo 88 Apostoli. *Wenz & Mayer*, brewery, Via Maggio in summer only.

Tobacco. The *Spaccio Burbanti* (or government-shop), where imported cigars are also sold, is at Via Calzaioli 16.

Cabs are stationed in most of the piazzas. The following is the tariff

within the Cinta Daziaria or line of municipal imposts. The night-fares are exigible from one hour after sunset till sunrise.

	Day	Night
Per Drive (including drive from the station to the town)	1 —	1 50
By Time 1st ½ hr	1 20	1 50
" 2nd ½ hr	— 80	1 —
" each additional ½ hr	— 75	1. —

Outside the town, for the first ½ hr 2 fr., for each ½ hr additional 1 fr. — Each large article of luggage 50 c.

Tramways (comp. Plan). The fare to any of the town gates is 10 c.; outside the gates various fares. Details may be found in the Florentine Orari (15 c.) and are printed on the tickets themselves. On Sundays all fares are raised at least 5 c.

I. From the Piazza de' Giudici (adjoining the Uffizi Palace; Pl. E, 6).
- a. Round the town by the *Viale* to the *Piazza degli Zuavi* (Lungarno Nuovo and Cascine), every ½ hr., fare 20 c.
- b. To the *Porta San Gallo*, every ¼ hr., 10 c.
- c. Through the *Porta alla Croce* to *Bella Riva*, every ½ hr.
- d. By the *Ponte alle Grazie* and *Porta S. Niccolò* to the *Rondine*, every 20 minutes.

II. From the Piazza di S. Maria Novella (Pl. D, 3, 4).
- a. To *S. Domenico* (7-8 times daily, 45 c.) and *Poggio a Caiano* (3 times daily, 70 c.).
- b. To *Campi* and *Prato*, every two hours (to Campi 70 or 50 c., to Prato 1 fr. 10 c. or 80 c.). — The cars on these two lines are propelled by steam.
- c. To the *Cascine* viâ the *Ponte alle Mosse*, every few minutes from 5 a.m. to 8 p.m., 20 c.

III. From the Piazza delle Cure, at the end of the Viale del Pallone (Pl. I, 1), to *S. Domenico di Fiesole*, every ¼ hr. before 11 a.m. and after 2 p.m.

IV. From the Piazza della Stazione (Pl. H, 3), to *Rifredi* and *Sesto*, every ½ hr.

V. From the Piazza di Castello (Pl. B, C, 4) through the *Porta S. Frediano* to *Legnaia*, *Badia a Settimo*, *Lastra*, and *Signa*, 9 times daily, 70 or 50 c.

Omnibuses from the Piazza della Signoria, some also from the Piazza del Duomo, to all the gates of the city, to the Piazza dell' Indipendenza, and to the Piazza d'Azeglio 10 c., on Sundays and holidays 15 c.

Facchini Pubblici, or *Commissionnaires*, 20 c. per errand, if taking more than ¼ hr. 40 c., per hr. 70 c.

Consulates. *American* (Mr. Walsh), Via Tornabuoni 10; *English* (Mr. Colaughi), Via Tornabuoni 14; *German*, Via dei Corsi 5.

Post Office in the Uffizi, open daily from 8 a.m. to 9 p.m. (branch-offices at the railway-station and in the Via Romana, adjoining the Spacola, for letters only). — **Telegraph Office** in the Palazzo Nonfinito, Via Proconsolo 12. Branch-offices, Borgognissanti 20 and Via S. Onofrio, near the Porta S. Frediano (10-4).

Physicians (hour of consultation generally 2-3). *Dr. Wilson*, Via Tornabuoni 9; *Dr. Coldstream*, Lungarno Nuovo 34; *Dr. Baldwin* (American), Via del Moro 1; *Dr. Malcolf*, Via dei Serragli 17; *Dr. Clair Thomson*, Lungarno Guicciardini 1; *Dr. Bergessi*, Via de' Serragli 3, 2nd floor; *Dr. Kurz*, Via delle Porte Nuove 12; *Dr. Lanier*, Via S. Frediano 18; *Dr. Schotsig*, Lungarno Acciajoli 24; *Dr. Vannetti*, Corso dei Tintori; *Prof. E. Cipriani*, Via Rufellina 28; *Dr. Dilli*, Via Ricasoli 5; *Dr. Verdi* (homœopathist), Via Jacopo da Diacceto 8. — Oculist *Dr. Meyer*, Lungarno Acciajoli 14. — Dentists *Dunn*, Piazza S. Maria Novella 24; *Dr. Elliott* (American), Via Tornabuoni 10; *Schaffner* (Amer.), Via dei Cerretani 5; *Dr. Neumann* (Amer.), Via Borgognissanti 4; *Campani*, Piazza della Signoria. — Protestant Hospital (*Maison de Santé*) in the *Villa Betania*, outside the Porta Romana, corner of the Viale del Poggio Imperiale and the Via Torricelli, with 11 rooms and space for 20 beds, physician, Dr. Schotsig (see above).

Chemists. English *Roberts & Co.* Via Tornabuoni 17; *Grosse*, Borgo Ognissanti 15; *American & British Pharmacy* Via Tornabuoni 10; German *Janssen* Via dei Fossi 10 (mineral water depôt, homœopathic dispensary).

Poison may be engaged through the chemists. *Antiseptic Mass of Pine-cones* used as a remedy for gout, rheumatism, and other ailments, may be obtained at *C. F. Meyer's*, Piazza S. Maria Novella 23.

Baths. *Pappini*, Via 28 Aprile, No. 16, near S. Trinità; **Franceschi*, Via Vigna Nuova 19, and Via di Parione 28, also in the Piazza Vittorio Emanuele 17 b, at the back of the Palazzo Corsini, and at Via Maggio 10.

Bookshops. *Goodhan*, Via Tornabuoni 9, English, German, French, and Italian books, also photographs and engravings; *Loescher & Seeber*, Via Tornabuoni 21, depôt for the Italian Government survey maps; *Bettini*, Via Tornabuoni; *Sacco*, Via Cerretani; *Fior & Findel*, Lungarno Acciaiuoli 26, also photographs and engravings. Music and pianos may be hired of *Bruger & Fenton*, Via Cerretani; *O. Cambiagio & Co.*, Piazza Antinori.

Reading Rooms. *Pisanelli, Palazzo Spini Ferroni (p. 180), Via Tornabuoni 2, with a circulating library, open 8 a.m. to 10 p.m., admission 10 c. per week, 3 per month, 7 per quarter, 14 fr. *Circolo Filologico* in the Palazzo Ferroni (subscription for a month 4 fr.).

Circulating Libraries. *Vanni*, Via degli Strozzi 2, Italian and French books, newspapers, see above; *Circolo Artistico*, Via dei Servi, see periodicals, etc.

Antiquities. *Dr. Sagni*, Via Maggio 15, large collection of old pictures; *Coppini*, Via Tornabuoni; *Cecchi*, Piazza del Duomo 10; *Cantarinelli*, Piazza Madonna 1; *Gagliardi*, Via della Scala 1; *Lando*, Via dei Fossi 10; *Stein*, Ponte Vecchio; *Pietro*, Via dei Fossi 20 (Etruscan antiques); *Papini*, Piazza S. Maria Novella 26, and others.

Photographs. *Alinari*, Via Nazionale 8, and Via Tornabuoni; *Brogi*, Via Tornabuoni 1, at both, photographs of places and sculpture 6, of paintings 9 fr. per doz.; *Cole*, Via Tornabuoni 1, etc.

Shops. Alabaster & Marble. *Profili*, Via dei Fossi 4; *Bertini*, *Profili Lapini*, both in the Via dei Fossi; *Sorenti*, Lungarno Corsini; *Mancini*, Lungarno Guicciardini 3. Galvanoplastic Caves. *G. Pellas*, Via Jacopo da Diacceto 10. Wood-carvings (figures, ornamental works, furniture). *Sabbatinelli Barbetti*, near the Pitti, ruins in the Via del Prato (Pl. C, 2), large exhibition, also free (closed on Sun.); *Prof. L. Profili*, Piazza S. Caterina; *Mazzoni*, *Bera*, *Vedi*, *Paloni*, all in the Lungarno Nuovo; *Protelli Montelatici*, Lungarno Corsini; *Ben*, Piazza S. Trinità 1; *Stoppini*, Via Tornabuoni 1; *Torini*, Lungarno Nuovo; *Merlini*, *Sandroni*, both in the Via dei Fossi; in the shops on the Ponte Vecchio. Majolica. *Ginori*, outside the Porta Romana; *Chiari*, Via de Ginori. Glass. *Cavalletti*, *Lorenzi*, Piazza S. Trinità 1, and Lungarno Corsini 2. Pietra Paesina, comparatively cheap (the best frames in the galleries are used as patterns). *Montelatici*, Via dei Fossi 12; *Valdinoci*, Via dei Fossi 3; *Pirchioni*, Via Porta Rossa 5. Inlaid Furniture, in the Casa Buonarroti, near S. Croce. Straw Hats. *Bassano*, *Paddi*, both in the Via Porta Rossa. Millinery. *Emilia Bene*, Via Rondinelli; *Bigongiari*, Via dei Belfiorentino 6; *Sullini*, Via dei Fossi 4. Art Dealers. *Bantmann & Hotopp*, Via della Scala 18, old and modern pictures, sculptures, carved furniture, etc.; *Bordino*, Via de Degli 3; *Fior & Findel*, see above; *Pieroni*, Borgo Ognissanti 30; *Candido*, Via dei Fossi, etc. – In making large purchases of antiquities the traveller may receive efficient aid from the antiquary *Sgnor & Papini*, Piazza S. Maria Novella.

Artists. *Fattorini*, Camera, Piazza Pitti; *Costa & Cant.*, Via Romana 8; *Cav. Gordigiani*, Viale Principe Eugenio 3; *Sciampanna*, Via Cavalleggeri 10; *Prof. Cecchi*, Via Ricasoli 34; *Fusco*, Viale Prince Eugenio 18; *Sciuppone*; *Prof. Fedi*, Via de Serragli 39; *Prof. Pontarelli*, Via Pontevecchio 38; *Bildstrand*, Piazza di S. Francesco di Paola 3; *Bell and Cooper* (Americans), Via Dante da Castiglione 6, outside the Porta Romana.

Guide-Books. *Bonducci*, Via Tornabuoni 12; *Bemporad*, *Protelli Tonelli*, both in the Piazza della Signoria (5 and 7); *Alfred Lemon & Co.*, Via della Vigna Nuova 18.

Bankers. *De Fries*, Via de Gondi; *Pal. Gondi* (p. 418); *Ist Sons, French & Co.*, Via Tornabuoni 18; *Barbard & Co.*, Piazza Antinori; *Magny & Broder*, Via Tornabuoni 5; *American Bank*, Via Rondinelli 4.

Schools. *Miss Edwards*, Via Nazionale 4; *Miss Bailey*, Via Ricasoli 10; *Bayo*, Via de Rustici 5; *Academy of Art for ladies*, *Villa Prato*, Villa Pellegrino. *League of Hospitality*, within the Porta S. Gallo. *Teachers of music*: *Cav. Bronco*, Via Cerretani 10 (possesses an extensive collection of musical instruments, which may be inspected on Sundays 1-5); *Del Bene*, Via Maggio 5. — Teachers of Italian may be enquired for at the chemists' or at the booksellers'.

English Churches. Via Lamarmora, Via Tabernacolo 6, Piazza and Via Maggio 16. *Presbyterian Service*, Longarno Guicciardini 11. — *American Episcopal Church*, Piazza del Vescovado 11. — *American Dutch Church*, Via del Sassetti 17. *Waldensian Service* (p. 68), on Sundays at 11 a.m. in the Palazzo Salviati, Via del Sassetti.

Theatres (comp. Introd. p. xxiii). **Della Pergola* (Pl. G, 5), erected in 1656, remodelled in 1857, Via della Pergola 12, for operas and ballet, seats for upwards of 1[illegible] persons; representations during a few months only in the year; adm. 3 fr. **Politeama or Chiarella* (Pl. F, 4; 6), Via Ghibellina 31, adm. 1 fr.; *Niccolini* (Pl. F, 4), Italian and French comedy, Via Ricasoli 8; *Rossini* (Pl. E, 6), generally French comedy, Via de Neri (Largo del Grano); *Arena Nazionale* (Pl. E, 3), operettas and comedies, Via Nazionale; *Teatro Nazionale* (Pl. E, F, 3), Via Cimatori; *Alfieri* (Pl. G, 6), Via Ghibellina, built in 1840; *Reale* (Pl. D, 4), built in 1770; *Re Umberto* (Pl. I, 4, 5), Piazza d'Azeglio; *Nuovo*, Via Rifredi 37 (Pl. F, 4), for operas and operettas, and several others. — Open-air Theatres: *Arena Goldoni* (Pl. B, 6); *Petrarca* (Pl. B, 3), Largo Vitt. Emanuele, near the Cascine; operas, ballet, farces, and sometimes a circus.

Popular Festivals. *Saturday before Easter*: Lo Scoppio del Carro, a chariot laden with fireworks is driven to the front of the cathedral, and its contents ignited by a dove (La Colombina) which descends from the high altar along a string. The course of the dove, which is made to return to the altar, is watched with great interest by the thousands of country people assembled to the place, as its regularity or irregularity is supposed to presage a good or a bad harvest respectively. The remaining fireworks are let off at the Canto de Pucci. — On the eve of the *Feast of Epiphany* (*Befana*, Jan. 6th) the street Arabs promenade the streets with horns, whistles and shouting, and the feast itself is celebrated by a universal exchange of presents. — On *Assumption Day* (*Corsa dei Ceri*) the people go out to the Cascine before daybreak, breakfast on the grass, and amuse themselves till evening. — In the old quarters the inhabitants of each street celebrate the day of their patron saint with music and fireworks. — The celebrations at the other canonization festivals are confined to the interior of the churches. During the Carnival several Veglioni or masked balls are held. — At the *Festa delle Rondine*, which takes place on the first Sunday in June, there is a parade in the Cascine and an illumination after dark. — The *Festival of St. John* on 24th June is observed by fireworks, etc. — *Giuoco dei Pallone* (p. 310), outside the Porta S. Gallo (comp. Pl. I, 1), only in autumn; adm. 2 fr.

Diary. Churches generally open the whole day, except from 12 p.m. to 3 or 4 p.m. Collections belonging to government are closed on the last Sunday of each month. Admission to the other sights, except on the public holidays, as follows (see also the newspapers, and comp. Introduction, p. xxi):

**Accademia delle Belle Arti* (p. 43[illegible]), daily 10-4; adm. 1 fr. Sun. (10-3) and from April to November on Thurs. also gratis.

Archæological Museum, daily 10-4; adm. 1 fr. Sun. gratis (see p. 410).

Biblioteca Laurenziana, daily, exc. Sun. and holidays, 9-3 (p. 4[illegible]).

Bibl. Marucelliana, daily, exc. Sun. and holidays, from Nov. till April 9-3 and 6-9, from May till Sept. 9-3, Oct. 9-4 (p. 4[illegible]).

Bibl. Nazionale, daily, exc. Sun. and festivals, 9-4 (p. 4[illegible]).

Bibl. Riccardiana, daily, exc. Sun. 9-2, vacation from 1st Oct. to 15th Nov. (p. 4[illegible]).

**Boboli Garden*, open to the public on Sun. and Thurs. afternoons (p. 4[illegible]).

Exhibitions of Art at the *Società Artistica* and at Candido's, both in the Viale Principe Eugenio, near the Protestant cemetery.

Gal. degli Arazzi, daily 10-4, 1 fr., Sun. free (p. 412).

**Gal. Buonarroti*, Mon. and Thurs. 9-2 free, other times 50 c. (p. 421).

Gal. Corsini, Tues., Thurs., and Sat., 10-2 (p. 420).

***Gal. Pitti*, daily 10-4, Sun. gratis, on other days, adm. 1 fr. (p. 442).

Gal. Torrigiani, from Dec. to May only, Thurs. 10-4 (p. 400).

***Gal. degli Uffizi*, 10-4, Sun. gratis, on other days, adm. 1 fr. (p. 388).

**S. Lorenzo*, new sacristy and chapel of the princes, daily, 10-4, adm. 50 c. (Sun. free), pp. 402, 403.

S. Marco de' Pazzi, daily 12-4, adm. 25 c., Sun. free (p. 410).

**Museo di S. Marco*, daily 10-4, 1 fr.; on Sun. gratis (p. 420).

**Museo Nazionale*, daily 10-4, 1 fr.; on Sun. gratis (p. 413).

Museo di Storia Naturale, Tues., Thurs., and Sat. 10-3 (p. 402).

Ospedale S. Maria Nuova (pictures), daily 9-3, Sun. 10-2 (p. 400).

Palazzo Vecchio (p. 386), daily 10-3, on week days with permesso obtained in the Ufficio del Sindaco, first floor, guide 50 c.

Chief Attractions. *Piazza della Signoria* with the *Palazzo Vecchio* and the *Loggia dei Lanzi* (pp. 386, 387); *Galleria degli Uffizi* (p. 388); *Piazza del Duomo* with the *Baptistery* and the *Cathedral* (pp. 404, 405); the churches of *S. Croce* (p. 415), *S. Lorenzo* (p. 401), *S. Maria Novella* (p. 424), *S. Marco* and the monastery (p. 420), *S. Annunziata* (p. 422), *S. Spirito* (p. 440); then the *Pal. Pitti* (p. 442) and the *Boboli Garden* (p. 451); the *Accademia* (p. 420); the *National Museum* (p. 413); the Views from *S. Miniato* (p. 454) and the *Viale dei Colli* (p. 455), from *Bello Sguardo* (p. 400), and from the heights of *Fiesole* (p. 409). — A stay of 4-5 days will not suffice for more than a hasty glimpse of the sights of Florence.

Florence, formerly the capital of the Grand Duchy of Tuscany, in 1865-70 that of the Kingdom of Italy, and now that of the province of its own name, the seat of an archbishop, and the head-quarters of the VI. Corps d'Armée, ranks with Rome, Naples, and Venice as one of the most attractive towns in Italy. While in ancient times Rome was the grand centre of Italian development, Florence has since the middle ages superseded it as the focus of intellectual life. The modern Italian language and literature have emanated chiefly from Florence, and the fine arts also attained the zenith of their glory here. An amazing profusion of treasures of art, such as no other locality possesses within so narrow limits, reminiscences of a history which has influenced the whole of Europe, perpetuated by numerous and imposing monuments, and lastly the delightful environs of the city combine to render Florence one of the most interesting and attractive places in the world.

'Who can describe the enchanting view of this art-city of Tuscany and the world, Florence, with its surrounding gardens? who paint the distant horizon, from Fiesole smiling at us with its fair towers, to the blue ridge of the Leghorn Mountains standing out against the golden background of the western sky? Here everything betrays the work of generation after generation of ingenious men. Like a water-lily rising on the mirror of the lake, so rests on this lovely ground the still more lovely Florence, with its everlasting works and its inexhaustible riches. From the bold airy tower of the palace, rising like a slender mast, to Brunelleschi's wondrous dome of the Cathedral, from the old house of the Spini to the Pitti Palace, the most imposing the world has ever seen, from the garden of the Franciscan convent to the beautiful environs of the Cascine, all are full of incomparable grace. Each street of Florence contains a world of art, the walls of the city are the onyx containing the finest flower of the human mind, — and this is but the richest gem in the diadem with which the Italian people have adorned the earth.' (Leo).

Florence, Italian *Firenze*, formerly *Florenza*, from the Latin *Florentia*, justly entitled 'la bella', is situated in 43° 46′ N latitude, and 11° 15′ E longitude, on both banks of the *Arno*, an insignificant river except in rainy weather, in a charming valley of moderate width, picturesquely enclosed by the spurs of the Apennines, the highest of which (*Monte Morello*, about 3000 ft.) rises to the N. On the S. the heights rise more immediately from the river, on the N. they are 3–4 M. distant, while towards the N.W., in the direction of Prato and Pistoja, the valley expands considerably. The sudden transitions of temperature which frequently occur here are trying to persons in delicate health. The pleasantest months are April, May, and the first half of June, September, October, and November. In the depth of winter and the early spring bitterly cold winds often prevail, while in July and August the heat is very oppressive. On the whole, however, Florence is considered a healthy place, especially since the completion of the aqueduct which supplies the town with excellent water from the neighbourhood of Fiesole.

In 1864, when Florence supplanted Turin as the capital of Italy, the enterprise of the citizens received a powerful stimulus, as was shown, for instance, in the rapid extension of its precincts, but it is well known that financial ruin was the price paid for the short-lived honour. As early as the 15th cent. Florence contained 90,000 inhab., in 1859 about 112,000, and in 1881 134,992 (in the commune 169,000). The Florentines have ever been noted for the vigour of their reasoning powers and for their pre-eminence in artistic talent; and even at the present day their superiority over the Genoese and the inhabitants of other towns of Lombardy is apparent in their manners and their dress.

History. Florence does not lay claim to very great antiquity. It was probably founded by the Romans in the first century B.C., under Sulla, and, as ancient records and some scanty ruins indicate, must at an early period have attained to considerable prosperity, owing to its highly favourable situation. The town was devastated by the incursions of the barbarian hordes during the dark ages, but revived about the beginning of the 11th century. In 1010 the Florentines conquered the ancient town of *Fiesole*, aided the Pisans in their contests with Lucca and Genoa, and took an active part in the feud which broke out about this period between the *Guelphs* and *Ghibellines*, the town generally supporting the cause of the pope against the imperial party. The most powerful families in the town, such as the *Buondelmonti*, were on the side of the Guelphs, in opposition to whom the *Uberti* for a brief period held the supremacy under Emperor Frederick II. As in consequence of these conflicts the sway of the nobility proved detrimental to the interests of the city, the people in 1250 organized a kind of national guard of their own, commanded by a 'Capitano del Popolo'. About the same time (1252) was first coined the golden *Fiorin*, which soon became a general standard of value, and marks the leading position taken by Florence in the commerce of Europe. The seven greater *Arti*, or guilds, among which the Wool weavers, Cloth-dealers, Silk workers, and Money-changers were the most important, soon made their right to a share in the government unequivocal, and in 1282 the chief executive power was entrusted to their *Priori*, or presidents. The nobles were held in check by strict regulations, the execution of which was committed to the *Gonfaloniere della Giustizia*, who after 1300 became

the president of the *Signoria* (or Priori). The party-struggles now again burst forth, under the new names of the *Whites* and the *Blacks*; the Guelphs (Neri) were eventually victorious, and many of the Bianchi, among whom was the poet Dante Alighieri, were banished. In the meantime various attempts had been made to secure peace and order by appointing a foreign prince as lord of the city. *Walter of Brienne, Duke of Athens*, the last of these governors, abolished the constitution by force in 1342, but in the following year he was expelled by the people. The *Ciompi*, or lower classes, were now bent upon securing a share in the government of the city, and a turbulent and lawless period ensued, during which the power of the wealthy commercial family of the **Medici**, who espoused the popular side, gradually developed itself (see the Genealogy below).

The founder of the Medici dynasty was *Giovanni de' Medici* (d. 1429). His son Cosimo was overthrown by the Albizzi in 1433, but returned after an exile of one year, and resumed the reins of government with almost princely magnificence. He employed his wealth liberally in the advancement of art and science, he was the patron of Brunellaschi, Donatello, Michelozzo, Masaccio, and Lippi, and he founded the Platonic Academy and the Medici Library. Towards the close of his life he was not undeservedly surnamed *pater patriae* by the Florentines. He was succeeded by his son *Piero* in 1464, and in 1469 by his grandson Lorenzo, surnamed *Il Magnifico*, who, as a statesman, poet, and patron of art and science, attained a very high reputation. Florence now became the great centre of the Renaissance, the object of which was to revive the poetry, the eloquence, and the art and science of antiquity. Contemporaneously with the most eminent artists the brilliant court of the Medici was graced by the earliest of modern philologists. The conspiracy of the *Pazzi* (1478), to which Lorenzo's brother *Giuliano* fell a victim, did not avail to undermine the power of this ruler, but brought the bloody revenge of the people on his opponents. Lorenzo knew both how to defend himself against external dangers by prudent alliances, and to secure his position at home by lavish expenditure and a magnificent style of living, which, however, was partly maintained by the public treasury. He died at Careggi on April 8th, 1492, at the age of 43 years, an absolute prince in all but the name.

GENEALOGY OF THE MEDICI.

Giovanni d'Averardo, 1360-1429.
m. *Piccarda Bueri.*

- (1.) *Cosimo*, Pater Patriæ, 1389-1464. m. *Contessina de' Bardi*, d. 1473.
- (2.) *Lorenzo*, 1395-1440. m. *Ginevra Cavalcanti*; progenitors of the later grand-ducal line.

- (1.) *Piero*, 1416-69. m. *Lucrezia Tornabuoni*, d. 1482.
- (2.) *Giovanni*, d. 1463.
- (3.) *Carlo* (natural son), d. 1492.

- (1.) *Lorenzo il Magnifico*, 1449-92. m. *Clarice Orsini*, d. 1488.
- (2.) *Giuliano*, 1453-78, whose son *Giulio* (1478-1534) became pope as Clement VII. in 1523.
- (3.) *Bianca.*
- (4.) *Nannina.*
- (5.) *Maria.*

- (1.) *Piero*, 1471-1503. m. *Alfonsina Orsini*, d. 1520.
- (2.) *Giovanni* (1475-1521), who became pope as Leo X. in 1513.
- (3.) *Giuliano*, 1479-1516, Duc de Nemours, m. *Philberta of Savoy.*
- (4.) *Lucrezia.*
- (5.) *Luisa.*
- (6.) *Maddalena.*
- (7.) *Contessina.*

- (1.) *Lorenzo*, 1492-1519, Duke of Urbino. m. *Madeleine de la Tour d'Auvergne*, d. 1519.
- (2.) *Clarice.*
- *Ippolito* (natural son), d. 1535 as Cardinal.

- (1.) *Caterina*, Queen of France, d. 1589.
- (2.) *Alessandro* (natural son), first Duke of Florence, d. 1537.

Scarcely nine months after his death the Florentine love of liberty expelled his feeble son *Piero* with his brothers *Giuliano* and *Giuliano*. In 1494 Charles VIII. of France occupied Florence on his campaign against Naples. On the king's departure *Savonarola Girolamo* the celebrated priest of S. Marco founded his theocratic republic at Florence, but his career was terminated in 1498 by his death at the stake. The republic maintained its freedom under the Gonfaloniere *Piero Soderini* till 1512, but in that year the party of the Medici regained the upper hand and restored the brothers *Giuliano* and *Giovanni*. The former soon resigned his authority, the latter became pope, and they were followed by *Lorenzo*, son of Piero II. and afterwards Duke of Urbino (d. 1519), father of the Catherine who was murdered in 1572 (elected pope in 1523) and *Giuliano*, a natural son of the last-named Lorenzo. The latter was again banished in 1527, but Emp. Charles V., who had married his natural daughter to *Alessandro*, attacked the town and took it in 1530 after a siege of eleven months, during which Michael Angelo, as engineer on the side of the republic, and the brave partisans Ferrucci greatly distinguished themselves. The emperor then appointed Alessandro hereditary governor of Florence. The assassination of the latter perpetrated by his own cousin Lorenzo, 5th Jan. 1537, led ultimately to the re-establishment of the republic. He was succeeded by *Cosimo I.* (1537–74), who severely suppressed all political liberty in the city, but to some extent revived the fame of the Medici by his liberal patronage of art of every kind. He was the founder of the *Accademia delle Belle Arti*. (Modern history, see p. 127.)

Art and Science. The proud position occupied by Florence in the history of art and science was first established by *Dante Alighieri*, born here in 1265, author of the *Divina Commedia*, and the great founder of the modern Italian language. In 1302 he was banished with his party, and in 1321 died at Ravenna. *Giovanni Boccaccio*, the first expounder of the Dantesque Muse, and celebrated for his *Decameron*, which served as a model for the Canterbury Tales of Chaucer, also lived at Florence. Florence, too, was the chief cradle of the school of the *Humanists* (15th cent.), who aimed at a universal and harmonious development of the personal character, and whose contemplative life was far exalted above every day realities. This was the time of *Brunelleschi*, *Lorenzo de Medici*, and *Masaccio*, the artist, whose firmly moulded characters recall the personages of antiquity. It was here that the manuscripts of classic literature were rediscovered by *Poggio de Bracciolini*, *Traversari*, and other enthusiastic collectors of books. It was here that the Platonic Academy developed the study of the antiquities into a species of religious worship, and most of the humanists, including *Pietro Paolo Vergerio*, *Leonardo Bruni*, and *Pico della Mirandola*, who resided here for longer or shorter periods, enjoyed personal ease and the highest distinction at Florence. Even after the decline of humanism Florence continued to surpass the rest of Italy in intellectual culture, as the nation of *Machiavelli*, *Varchi*, *Guicciardini*, and *Guinigi* testify.

In the development of the Fine Arts Florence has played so important a part that her art history is in many respects nearly coincident with that of the whole of Italy. We therefore refer the reader to our prefatory article on the subject, and shall now merely direct his attention to those points which more specially concern Florence. In the 13th cent., when frequent changes of the constitution and continually recurring disturbances of factions began to take place, and when private citizens for the first time manifested an interest in public life, a general taste for art gradually sprang up at Florence. With characteristic pride the Florentines proceeded to erect their cathedral, which was begun by *Arnolfo di Lapo* (1296–1311), and in the form of their Palazzo Vecchio, the outward aspect of their political life is distinctly reflected. The influence of *Giotto* (1266–1337), and particularly that of Giotto (1310–1337), at length enabled Florence to be regarded as the headquarters of the Italian painting of the 14th cent., while the journeys undertaken by Giotto from Padua to Naples were the means of rendering his style predominant throughout the peninsula. Among Giotto's most distin-

guished pupils we may mention *Taddeo* and *Agnolo Gaddi*, *Andrea di Cione* (*Orcagna*, or *Orcagna*), who was also noted as an architect, *Bernardo Daddi*, *Gerino*, *Giottino* and *Giotto*. After this school had flourished for nearly a century, the Renaissance began to dawn in the 3rd decade of the 15th century. While *Brunelleschi* (1379–1446) had adhered to the national traditions in his palatial architecture (Palazzo Pitti), he derived numerous suggestions for his churches from a study of the antique, particularly in the execution of details. His successors were *Leo Battista Alberti* (1404–72), *Michelozzo* (1391–1472), *Benedetto da Maiano* and *Cronaca*. Stimulated by the example of the Donatello, the artists of this period aimed at versatility and were not content to confine their labours to one sphere of art, so that we frequently hear of architects who were at the same time sculptors, and sculptors and goldsmiths who were also painters. Among the most distinguished Florentine sculptors of the Renaissance were *Luca della Robbia* (1400–82), who has given his name to the glazed relief in terracotta, *Lorenzo Ghiberti* (1378–1455), and above all *Donatello* (1386–1466), who exercised a great influence on the development of Italian sculpture and is justly regarded as the precursor of Michael Angelo. The energetic life and strong individuality of his figures are such that their deficiency in graceful ness is well nigh forgotten. Beside these celebrated sculptors there were many of inferior reputation, who were fully occupied both here and at Rome in the execution of installations.

The pioneers of painting in the Renaissance period were *Paolo Uccello* (1397–1475), and *Masaccio* (1401–28), whose immediate successors were *Filippo Lippi*, the monk (1412–69), his son *Filippino Lippi* (1457–1504), and *Alessandro Botticelli* (1444–1510). The chief aims of the school were to master the technical difficulties of the art, to invest each figure with beauty, to arrange the groups harmoniously and to cultivate a faithful portraiture of real life. The most famous representative of the school was *Domenico Ghirlandajo* (1449–94), whose chief pupils were *Cosimo Rosselli* (1439–1507), *Antonio* and *Piero Pollajuolo* (1441–1498), and *Andrea Verrocchio* (1435–88). In favourite of religious sentiment *Fra Angelico da Fiesole* (1387–1455), by whom *Benozzo Gozzoli* was afterwards influenced (p. 124), stands pre-eminent. The history of *Leonardo da Vinci*, *Michael Angelo Buonarroti* and *Raphael*, the princes of Italian art, is not permanently associated with Florence, but their residence in this city exercised a material influence on their respective careers. Leonardo and Michael Angelo may be regarded as belonging to Florence owing to the completion of their studies there, and it was at Florence that Raphael supplemented his art education and absorbed the teachings of the Umbrian school. About 1500 the art history of Florence attained its most glorious period. Leonardo, Michael Angelo and Raphael were then engaged here together, and with them were associated *Lorenzo di Credi* (1459–1537), a master closely allied to Leonardo, *Fra Bartolommeo* (1475–1517), an intimate friend of Raphael, and the talented miniaturist *Andrea del Sarto* (1487–1531), while the two last were studied by *Alessandro Franchi*, *Pontormo* and *Rodolfo Ghirlandajo*. The influx of the greatest masters at Rome affected by Julius II. and Leo X., at length detracted from the reputation of Florence, and the despotic sway of the Medici tended to check further development. After the middle of the 16th cent. Florence produced no architecture worthy of note, among the sculptors the vulgar *Baccio Bandinelli* (1488–1560) may be mentioned solely on account of his failures as an imitator of Michael Angelo, and the province of painting, although cultivated with more success, now proved destitute of depth and independence. Florence was the chief headquarters of the theoretical followers of Michael Angelo, the most eminent of whom were *Giorgio Vasari*, the well known biographer of artists (1511–74), *Angelo Bronzino* and *Alessandro Allori*. In the 17th cent. the principal Florentine artists were *Luigi Cardi*, surnamed *Cigoli*, *Cristofano Allori* (1577–1621), *Furini*, and the somewhat fanciful *Carlo Dolci* (1616–87). The most distinguished sculptors of the present century are *Bugni* (d. 1882), *Fantacchiotti* and *Bonelli*, and the most eminent painters are *Giuseppe Bezzi* and *Gordigiani*.

Florence is situated on both banks of the *Arno*, but by far the greater part of the city lies on the right bank. On the latter, to the N. of the Ponte Vecchio, at some distance from the river, was situated the Roman town of Florentia, which however was extended at an early period in the middle ages to the opposite bank of the Arno. The walls of the city, which have recently been almost entirely removed, were constructed at the same time as the cathedral, between 1285 and 1388. The ancient GATES however have been spared, of which the following are the most interesting: *Porta alla Croce* (Pl. I, 8), erected in 1284, with frescoes by Ghirlandajo; *Porta S. Gallo* (Pl. H, I, 1), erected in 1330, once also adorned with frescoes by Ghirlandajo; *Porta Romana* (Pl. A, 7), erected in 1328 by Jacopo Orcagna; *Porta S. Frediano* (Pl. B, 4); and *Porta S. Miniato* (Pl. F, 8). The NEW QUARTERS of the town are at the W. end, on the right bank of the Arno, extending as far as the Cascine (p. 457), and containing the best hotels and the residences of most of the visitors, and also to the N. and E. of the Porta S. Gallo. The broad *Viale*, which under various names encircles the town on the right bank and occupies the site of the old fortifications, is not yet entirely completed.

BRIDGES. The oldest of the six bridges which connect the banks of the Arno is the *Ponte alla Grazie* (Pl. E, F, 6, 7), or *Rubaconte*, constructed in 1237, the scene of the union effected between the Guelphs and Ghibellines in 1283. The *Ponte Vecchio* (Pl. D, E, 6; p. 441), which is said to have existed as early as the Roman period, and was finally rebuilt, after its repeated demolition, by Taddeo Gaddi in 1362, consists of three arches. The *Ponte S. Trinità* (Pl. D, 5; p. 440), was originally erected in 1252, and rebuilt after 1567 by Bartolommeo Ammanati. The *Ponte alla Carraja* (Pl. C, 4), originally built in 1218-20, destroyed together with the Ponte Vecchio by an inundation in 1333, and restored in 1337, was again erected in 1559 by Ammanati by order of Cosimo I. Besides these, two *Suspension Bridges* have recently been constructed, one at each end of the town (toll 5 c., carriages 42 c.).

The river is bordered on both sides by broad and handsome quays, called the LUNGARNO, of which the different parts are the *Lungarno Corsini*, the *Lungarno Soderini*, *Lungarno Nuovo*, etc. The busiest streets are the *Via Tornabuoni* (Pl. D, 4, 5), the *Via Calzajoli* (Pl. E, 5), the *Via Cerretani* (Pl. E, 4), and the *Via Porta Rossa* (Pl. D, E, 5). Many of the other streets also take their names from old families, the guilds, public games, trades, and the like. The streets were first paved with tiles in 1237, and in the second half of the same century with stones *(Lastrico)*. Numerous castle-like houses of Dante's period still exist in the small streets between the Arno, Mercato Nuovo, and S. Croce, and one end of the ancient amphitheatre is recognisable in the Piazza Peruzzi.

A. Piazza della Signoria and its neighbourhood. Galleria degli Uffizi.

The *Piazza della Signoria (Pl. E, 5, 6), with the Palazzo Vecchio and the Loggia dei Lanzi, once the forum of the republic, and the scene of its popular assemblies and tumults, is still an important centre of business and pleasure.

The ***Palazzo Vecchio** (Pl. E, 5, 6), a castle-like building with huge projecting battlements, originally the seat of the *Signoria*, the government of the republic, subsequently the residence of Cosimo I., and now used as a town-hall, was erected in 1298 by *Arnolfo del Cambio*. The tower, 308 ft. in height, commands the neighbouring streets; the upper part dates from the 15th century. The courts and vestibule were also greatly altered at a later date, and the rustica façade towards the Via del Leone was added by *Vasari* in 1540. The original inscription over the door 'Jesus Christus Rex Florentini populi s. p. decreto electus', was altered by Cosimo I. to 'Rex regum et Dominus dominantium'. To the left of the entrance is a tablet showing the result of the plebiscite of 1860. From 1504 down to 1873 the famous statue of David by *Michael Angelo*, which is now in the Academy (p. 426), stood here. On the right is a group of Hercules and Cacus by Michael Angelo's rival *Baccio Bandinelli*, who hoped to excel the great master in this work (p. lliii). The two insignificant statues by *Bandinelli* and *Rossi* on each side of the entrance were used as chain-posts.

The outer Court was constructed by *Michelozzo* in 1454. The elaborate decorations of the columns and the arabesques on the ceiling were added by *Marco da Fiesole* in 1565, from which period also date the faded views of Austrian towns. In the centre, above a large basin of porphyry, is a *Boy with a fish as a fountain-figure, by *Verrocchio*, originally made for a villa of Lorenzo de' Medici. At the back are Samson and a Philistine by *Rossi* (the latter being a caricature of Michael Angelo). The armorial bearings above the colonnade include those of Florence (lily), the People (cross), the Parte Guelfa (eagle), and the Medici (balls), and the combined colours (red and white) of Florence and Fiesole.

Interior (adm. see p. 383). Entering by the door on the left, we ascend the stairs to the First Floor and enter the Great Hall (*Sala del Consiglio, or dei Cinquecento*) constructed in 1495 for the Council, which had been enlarged by Savonarola's partisans. From 1860 to 1869 this hall was used for the sittings of the Italian Parliament. It was to have been decorated with frescoes from the celebrated cartoons of the 'Cavalry Skirmish' by Leonardo, and the 'Bathing Soldiers' by Michael Angelo (1504). The walls are adorned with frescoes by *Vasari* and others representing scenes from the wars against Pisa and Siena. Here also are portrait-statues of the Medici by *Rossi* and *Cacciani* and a colossal marble *Statue of Savonarola*, by *Fedeghi*, placed here in 1881. Beyond this hall is the Udienza per Singolari, where the permessi are granted. The adjoining Quartiere Leone X. is shown only between 9 and 10 a.m. In the *Salette di Clemente VII.* is a view of besieged Florence; the *Camera di Giovanni delle Bande Nere* contains portraits of that Medicean, of his wife Maria Salviati, and of Cosimo I., as a boy; in the *Camera di Cosimo I.*, that prince appears surrounded by artists; there is a similar picture in the *Camera di Lorenzo il Magnifico*. The figures are all by *Vasari*; the grotesque designs by *Poccetti*.

Passing a small but fine marble door (15th cent.), we ascend at the

opposite side of the vestibule to the SECOND FLOOR, entering first the SALA DE' GIGLI, where we give up our 'permesso'. The hall contains frescoes by *Domenico Ghirlandajo*, representing St. Zenobius and heroes of Roman history, in a fine architectural framework. The banners of Italian cities grouped around a bust of Dante, were placed here at the Dante festival in 1865 (comp. p. 416). — A very handsome door adorned with intarsia work (portraits of Dante and Petrarch) and enclosed in a fine marble framework by *Benedetto da Majano* now leads into the SALA D'UDIENZA, which contains frescoes by *Salviati* (story of Camillus). Above the door is a statuette of Peace. Then the CAPPELLA DE' PRIORI DI S. BERNARDO, with a ceiling painted in imitation of mosaic by *Rid. Ghirlandajo*, and a crucifix over the altar attributed to *Giov. da Bologna*. — We traverse a number of apartments, with unimportant paintings by *Vasari* (Apotheosis of the Medici) and grotesque designs by *Poccetti* to the *Sala delle Carte Geografiche*.

At the N. corner of the edifice is a lion in marble, a modern copy of the original in bronze by *Donatello*, known as *Il Marzocco*, and now preserved in the Museo Nazionale (p. 413). To the left is the **Great Fountain* with Neptune and Tritons, erected by *Bartolommeo Ammanati* under Cosimo I. (1564–75). The fountain occupies the site of the stake at which Savonarola and two other Dominican monks were burned on 23rd May, 1498. Adjoining it is the *Equestrian Statue of Cosimo I.* (Pl. E, 5) in bronze, with bas-reliefs, by *Giovanni da Bologna*, 1594. — Opposite the statue is the **Palazzo Uguccione*, with a rustica lower story and coupled pilasters between the windows, said to have been erected after a drawing by Vasari (in the Uffizi).

On the W. side of the piazza rises the *Palazzo Fenzi*, built by Landi (1871) in the early-Florentine style, which has been adopted in many of the newer edifices. In the S. angle of the piazza rises the —

✓ ***Loggia dei Lanzi** (Pl. E, 5), originally called *Loggia dei Signori*, a magnificent open vaulted hall of the kind with which it was usual to provide both the public and private palaces of Florence, in order that the inmates might enjoy the open air, or participate in public demonstrations, without being obliged to descend to the street. This structure was projected in 1356, having perhaps been designed by *Andrea di Cione (Orcagna)*, but was not erected till 1376. *Benci di Cione Dami* and *Simone di Talenti* are said to have been the architects. The style of the architecture shows a falling off from the Gothic, while the sculptures (Faith, Hope, Charity, Temperance, and Fortitude, by *Agnolo Gaddi*, 1383) exhibit an incipient leaning to the Renaissance forms. The present name of the loggia dates from the time of the Grand Duke Cosimo I., when his German spearmen or 'lancers' were posted here as guards.

By the STERN are two lions; that on the right is antique, the other by *Flaminio Vacca*. – Under the arches, to the right, is the *Rape of the Sabines, a group in marble executed by *Giovanni da Bologna* in 1583 with a life like relief on the base; on the left *Perseus with the head of the Medusa, in bronze, by *Benvenuto Cellini* (1553), who also executed the Minerva and bas-reliefs of the pedestal; behind it the Rape of Polyxena, a large group in marble by *Fedi*, erected in 1866. To the left of the

latter, *Judith and Holofernes in bronze, by *Donatello*, with the inscription 'Salutis Publicae Exemplum', erected in front of the Palazzo Vecchio after the expulsion of the Medici. In the centre *Ajax with the body of Achilles, an ancient copy of a Greek work, brought here from Rome in 1570. To the right of it, Hercules slaying the centaur Nessus, in marble, by *Giov. da Bologna*. By the wall at the back are five antique portrait-statues, and a figure of '*Germania devicta' (the so-called Thusnelda; 3rd on the left), in which the expression of grief in the barbaric but noble countenance is admirably depicted.

At the corner of the Pal. Vecchio begins the **Portico degli Uffizi** (Pl. E, 6), erected 1560-74 by *Vasari*, the niches of which were adorned with **Marble Statues* of celebrated Tuscans in 1842-56. The names of the persons represented and of the respective sculptors are engraved on the bases. On the side next the Arno is a statue of Cosimo I. by *Giov. da Bologna*, with figures of Justice and Power by *Danti*. Fine view hence of S. Miniato.

~~In this colonnade, to the right, is the Post-Office, formerly the Mint.~~

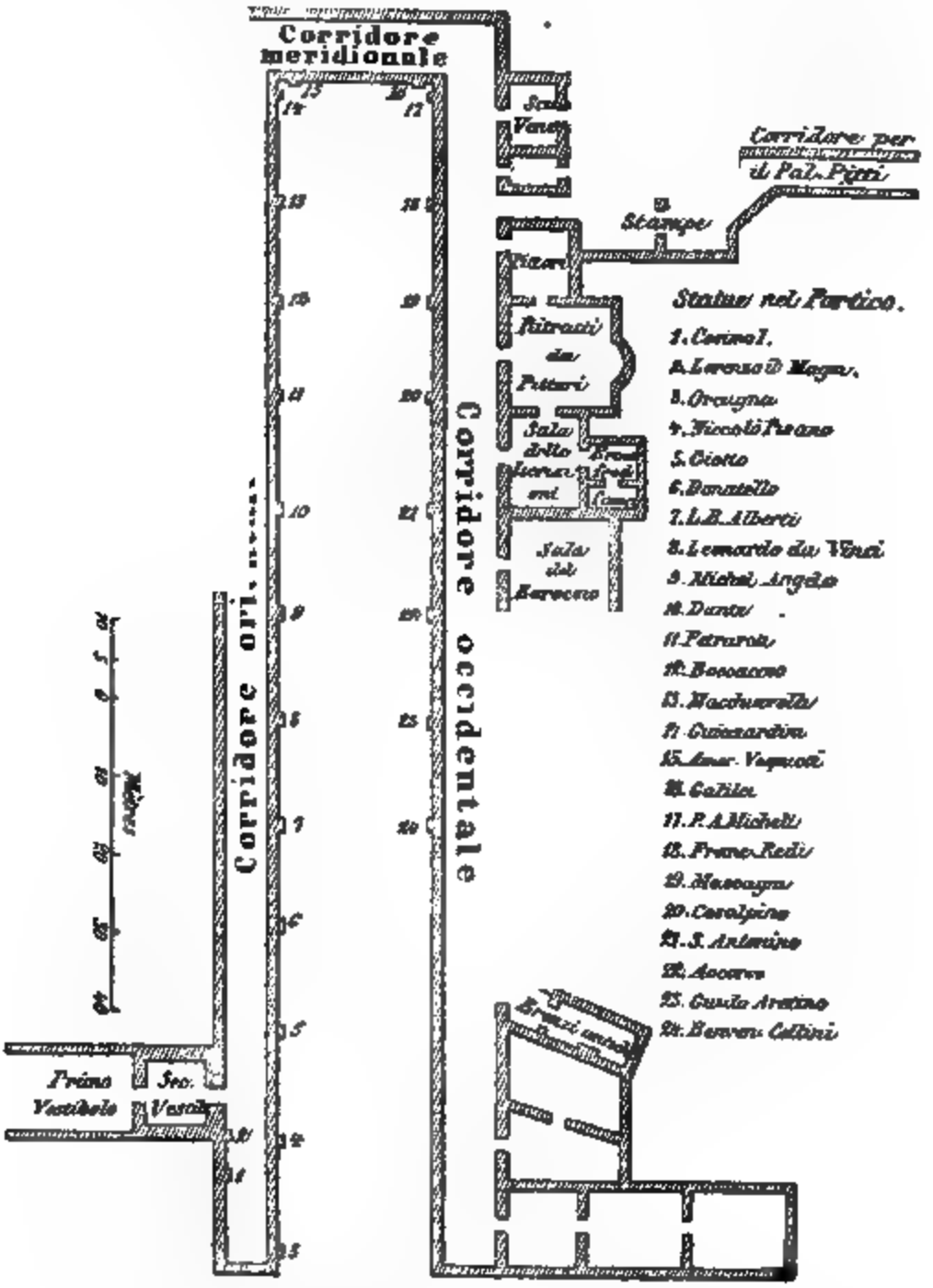
Approaching from the Piazza della Signoria, we enter by the second door to the left under this portico, and ascend by a staircase of 126 steps (lift, 1 fr.) to the ***Galleria degli Uffizi** (admission, see p. 380). The gallery originated with the Medici collections, to which numerous additions were made by the Lorraine family, and it is now one of the best in the world, both in extent and value. A few of the finest objects only in this vast collection are here enumerated. Those who have time for a brief visit only should first walk through the corridors, in order to become acquainted with their topography, and then return to the *Tribuna, the gem of the whole gallery. Permission to copy and tickets of free admission may be obtained on application, supported by the applicant's consul, to the directors (first floor). Many of the best pictures are often removed from their usual position for the convenience of copyists, but their whereabouts is indicated by a notice on the vacant space. The names of the painters are affixed to the pictures. (Catalogues at the entrance, 3 fr.).

The pictures in the *Tribuna* (p. 392) are the choicest in the gallery, as their position indicates, and are therefore all worthy of careful inspection. These are, however, by no means the only treasures of the collection. Thus the predelle (No. 1294; p. 395) of *Fra Angelico's* frequently copied winged picture of the Madonna and angels (No. 17; p. 399) are more interesting than the principal picture itself. Among the FLORENTINE works of the 15th cent. we may first mention *Filippo Lippi's* Madonna and two angels (1307; p. 395), and four works of *Sandro Botticelli:* a round picture of the Madonna (1267 bis; p. 395), the Adoration of the Magi (1286; p. 399), so much extolled by Vasari, and, as specimens of other subjects, his Venus (39; p. 398), and his Calumniation after Apelles (1182; p. 394). *Filippino Lippi's* Madonna and saints (1268; p. 395) attracts attention by its size and clear colouring, and

his Adoration of the Magi (1257; p. 394), with its numerous figures, is interesting on account of the portraits it contains. The best of the early masters was *Domenico Ghirlandajo*, whose beautiful round picture of the Adoration of the Magi (1295, p. 395), and the Madonna with saints (1297; p. 399), are remarkable for the excellence of the composition, and the harmony of colouring. The mythological works of *Piero di Cosimo* (21, 28, 38, 1312) betray a taste for fantastic subjects, from which Leonardo himself was not entirely free. A very important work, though unfinished, is *Fra Bartolommeo's* Madonna enthroned (1265; p. 394), with its masterly grouping. Another very effective picture, notwithstanding its unfinished condition, is *Leonardo's* rich composition of the Adoration of the Magi (1252, p. 394). The gallery also contains the Visitation of Mary (1259; p. 394), the master-piece of *Albertinelli*, and several pictures by *Ridolfo Ghirlandajo* (1276, 1277; p. 395), which show that very able works were produced during the golden era of art even by masters of second-rate importance. *Sodoma's* St. Sebastian (1279; p. 395) also ranks as one of the finest creations of Italian art. — Among the works of the other Italian Schools the most notable are *Mantegna's* Madonna among the rocks (1025; p. 396), and among the numerous Venetian works *Titian's* Flora (626; p. 398), three works by *Giorgione* (621, 630; p. 398), and a number of portraits (p. 397).

The collection is also rich in works of northern origin, the better of which, in spite of the proximity of the more studied Italian pictures, maintain their peculiar charm owing to their depth of colouring, and their unsophisticated realism. The finest works of Van Eyck's School are a small Madonna by *Memling* (709, p. 397), and an Entombment by *Roger van der Weyden* (795; p. 396). Among the principal German masters, *Dürer* is represented by an Adoration of the Magi (in the Tribuna), a portrait of his father (766), two heads of Apostles (768, 777), and an unattractive Madonna (851; p. 396). *Holbein's* portrait of Richard Southwell, dating from 1537 (No. 765), is an admirable work, but the portrait of himself, which was originally a slightly coloured charcoal drawing only, has been painted over and much altered. The Netherlands School of the 17th cent. is also represented by several excellent works. Among those by *Rubens* are a small picture of Venus and Adonis (812; p. 396), the portrait of his first wife (197; p. 400), and two pictures of scenes from the life of Henry IV. (140, 147; p. 401). The best of *Rembrandt's* works preserved here are the two portraits of himself (451, 452; p. 399). The Dutch genre-painters have also enriched the gallery with several important and well-preserved works, such as *Ger. Dou's* Apple-woman (926), and the Schoolmaster (786), *Fr. Mieris'* large family-portrait (981), *G. Metsu's* Lute-player (918), and the Huntsman (972), and *Jan Steen's* Family feast (977). Among the

portraits of the painters (p. 397) those by the Netherlands masters unquestionably occupy the highest rank. The modern portraits of



the painters placed here show how sadly this branch of art has fallen off since the 17th century.

First Landing of the staircase. To the right, Bust of Hercules

with an oak-wreath; to the left, Head of Venus. Several portrait-busts. At the top of the staircase is a statue of Mars in black basalt (head modern).

First Vestibule. Busts of members of the Medici family. Bronze statues of Mars and Silenus, the latter with the infant Bacchus, a copy of the original at Rome. Various Roman reliefs; 8-11. Representations of processions and sacrifices (almost all the heads modern); 12-14. Fine plant-designs.

Second Vestibule. Ancient Sculptures: to the left, statue of Augustus, portrait-busts of the Roman imperial period; pillar with trophies in relief bearing a head of Jupiter; statue of Bacchus, restored as Apollo. To the right, statue of Hadrian; portrait-busts; pillar with the head of the deity of a town; statue of Trajan. In the middle, two *Dogs, a Horse, and a *Wild Boar, of admirable workmanship.

E. Corridor, 178 yds. in length, adorned with grotesque paintings by *Bernardino Poccetti* (1581). On each side are arranged antique sculptures, above which are pictures. Proceeding to the right from the entrance, and beginning at the end, we observe the following objects.

Ancient Sculptures in Marble: 36. Sitting figure of a Roman lady (so-called 'Agrippina'); 35. The same, in better workmanship, but with modern head; 39. Sarcophagus with representations from the life of a Roman (from which Raphael borrowed the sacrificial scene for his tapestry); 38. Hercules slaying Nessus (almost entirely modern); 41. Bronze head of Cæsar, 43. Julius Caesar; 45 Sarcophagus with the Rape of Proserpine; 47 Augustus; *48 Marcus Agrippa; opposite, 49. Julia, daughter of Augustus (?); 65. Nero. Then several sarcophagi: Hippolytus; Leucippidæ; Labours of Hercules. Opposite, 71. Portrait of a child (Nero?); 74. Pomona (head and extremities restored); 75. Athlete, a copy of the celebrated Doryphorus of Polycletus; *76. Julia, daughter of Titus; 80. Vitellius; 82. Ariadne, 85. Vespasian; 90. Vestal Virgin with portrait-features; 92. Domitian; 98. Trajan. Between them are sarcophagi: Hunt of Meleager, Apollo and the Muses.

Pictures: 7. *Giottino*, Pietà; 6. *School of Giotto*, Christ on the Mt. of Olives; *9. *Simone di Martino* and *Lippo Memmi* (of Siena), Annunciation with lateral pictures (10. S. Julia, 8. S. Ansano), 1333; 12. *Lorenzello*, Hermit-saints of the Thebaid, 18bis. *Lorenzo di Bicci*, SS. Cosmas and Damianus (1429); 26. *Lorenzo Monaco*, Adoration of the Magi; 27. *Pesellino* (perhaps, rather, *Cosimo Rosselli*), Adoration of the Magi (retouched); 30. *A. Pollajuolo*, Portrait; *30bis. *Sandro Botticelli*, Portrait; 27. *Vecchietta* (School of Siena), Madonna and saints (1457); *Pier di Cosimo*, 21. Marriage of Perseus, 28. Sacrifice in the temple of Zeus for the liberation of Andromeda; 29. *Paolo Uccello*, Cavalry-battle (1430); 31. *Baldovinetti*, Madonna and saints; 38. *Rosselli*, Ma-

*38. Lorenzo Monaco. 'Coronation of the Virgin' a large work, rather dead in brown underdrawing but well conserved.

donna and saints; 36bis. *Luca Signorelli*, Madonna and Child, in the background nude shepherds; 40. *Andrea del Sarto*, Jesus and the Magdalene; 52, 54. *Bronzino*, Annunciation. — Beyond the door of the tribuna: *Giovanni da San Giovanni*, 59. Venus combing Cupid's hair; 69. The refractory bride.

S. Corridoio Passage, with similar decorations and contents, among which are the following fine antiques: 129. Sarcophagus with the fall of Phaeton; 132. Annius Verus, 136. Thorn-extractor; *137. Round altar with bas-reliefs, representing the Sacrifice of Iphigenia, bearing the name of Cleomenes; *141. Pedestal, with reliefs of Amoretti bearing the weapons of Mars; above, similar pedestal with female figures in fine relief; 145. Venus stooping in the bath; 146. Nymph loosening her sandal.

W Corridor, of the same length as that on the E., adorned with frescoes representing the rise of art, and with portraits of celebrated Florentines. At the entrance, 155, 156. Statues of Marsyas, antique, both restored by Donatello and Verrocchio; 157. Pertinax, 168. Caracalla; 169. Discobolus, after Myron, wrongly restored; 195. Leda; 208. Bacchus, restored by Michael Angelo (?); 205. Daphnis, Greek; 240. Constantine; 385. Altered copy of the Laocoon, by *Baccio Bandinelli*. In front is a sleeping Amor on an ancient tomb-base.

Returning hence, and passing through the second door to the left of the entrance, we next reach the octagonal —

**Tribuna, containing a magnificent and almost unparalleled collection of master-pieces of ancient sculpture and modern painting. The hall was constructed by *Bernardo Buontalenti*; the decorations are by *Bernardino Poccetti*. In the centre are placed five very celebrated marble sculptures **Satyr* playing on the cymbal and pressing the *scabellum* or *krupezion* with his foot; the admirable head, the arms, and part of the feet were restored by *Michael Angelo* (?). **Group of the Wrestlers*; the heads, which resemble those of the Children of Niobe, do not belong to the original, and the greater part of the legs and arms is modern; the right arm of the victor is erroneously restored. **Medici Venus*, found at Rome in the 16th cent., and brought to Florence in 1680; the affectedly held fingers and the inscription on the base are modern. Adjoining this statue are two Cupids on a dolphin. The **Grinder*, a Scythian whetting his knife to flay Marsyas, found at Rome in the 16th century. The **Apollino*, or young Apollo (freely restored).

Paintings, beginning on the left: *1151. *Raphael*, Pope Julius II. It is disputed whether this or the picture in the Pitti Palace (p. 447) is the original.

**1129. *Raphael*, Madonna and Child with the cardinal (small gray bird with red crest), painted in Florence about 1507.

The 'Madonna del Cardinello', the 'Madonna al Verde' at Vienna, and 'La belle Jardinière' in the Louvre form a group nearly allied in point of conception. To the earlier and simpler representations of the

Madonna, in which Mary and her Son alone appear, the child John the Baptist has been added. This not only admits of the delineation of additional features of child-life, but also makes possible the construction of a regularly arranged group. The two children, standing at the feet of the Madonna, form a broad base for the composition, which tapers upwards easily and naturally to the head of the Virgin. This arrangement first found expression within the realms of sculpture, whence it was eagerly adopted by the Florentine painters. — *Springer.*

1130. *Fra Bartolommeo*, Job; 1127. *Raphael*, The young St. John, not by his own hand; 1128. *Van Dyck*, Emp. Charles V. on horseback, crowned by an eagle; 1125. Attributed to *Raphael* (school of *Ridolfo Ghirlandajo?*), Madonna del Pozzo, so called from the well in the background, 1126. *Fra Bartolommeo*, Isaiah; *1123. Attributed to *Raphael* (more probably *Sebastiano del Piombo*), Portrait, called the Fornarina, dated 1512; *1124. *Franc. Francia*, Portrait of Evangelista Scappi. Over the door: *1122. *Perugino*, Madonna with SS. John and Sebastian (1493). *1120. *Raphael* (?), Female portrait, Florentine (retouched); *1121. Attributed to *Mantegna* (unknown North Italian artist), Elizabeth of Mantua (?); *1118. *Correggio*, Repose on the Flight to Egypt, an early work of Correggio's Ferrara period; 1119. *Barocci*, Duke Francis Maria II. of Urbino. — *1116. *Titian*, Portrait of Beccadelli, papal nuncio in Venice (1552).

'A magnificent likeness, in which the true grain of what may be called Churchman's flesh is reproduced in a form both clear and fair but with the slight tendency to droop which is characteristic in priests' — *C. & C.*

*1117. *Titian*, Venus of Urbino (probably the Duchess Eleonora), painted for Francesco della Rovere, Duke of Urbino, about 1537.

'Not after the model of a Phryne, nor yet with the thought of realizing anything more sublime than woman in her fairest aspect, did Titian conceive this picture. Nature as he presents it here is young and lovely, not transfigured into ineffable noblesse, but conscious and triumphant without loss of modesty'. — *C. & C.*

1114. *Guercino*, Sibyl of Samos; 1115. *Van Dyck*, Jean de Montfort; 1113. *Guido Reni*, Madonna. *1111. *Mantegna*, Altarpiece, representing the Adoration of the Magi, the Circumcision, and the Ascension, one of the master's finest and most carefully executed works. *1112. *A. del Sarto*, Madonna with SS. John and Francis, a masterpiece of fusion and transparent gaiety of colour *(C. & C.)*. 1110. *Orazio Alfani*, Holy Family, 1108. *Titian*, Venus and Cupid (studio picture); 1104. *Spagnoletto*, St. Jerome. *1141. *A. Dürer*, Adoration of the Magi (1504), the first important easel-painting by this master, carefully and minutely finished, and in good preservation.

Both the aërial and the linear perspective are faulty, but the technical handling is as perfect as in Dürer's latest and finest works. The treatment and the colouring are both in the characteristic style of the northern school of painting. The colours are fluent but sharply defined, laid on at first a tempera and then glazed with oil pigments. The tone is extraordinarily lively and clear. — This gem of German art was formerly in the imperial gallery at Vienna, whence it came to Florence by exchange in the 18th century. — *Thausing's 'Dürer'.*

1142. *Cranach*, Adam. — *1139. *Michael Angelo*, Holy Family, an early work, painted on the commission of Angelo Doni.

The Madonna, a large framed woman, kneels on the ground and leans to one side, as she hands the infant over her shoulder to her husband, who stands behind and finishes off the group. In the deep hollow of the middle distance walks the sturdy little John the Baptist, who looks merrily back at the domestic scene. Naked figures, which have no apparent connection with the subject of the picture, enliven the background, in obedience to the custom of the 15th cent., when the artist was expected to show his skill in perspective or his mastery of the nude on every opportunity. — *Springer.*

1137. *Guercino*, Endymion; *1134. *Correggio*, Madonna worshipping the Child, graceful in pose and action; *1135. *Bern. Luini*, The daughter of Herodias with the head of John the Baptist.

The door to the left (when approached from the corridor) leads from the Tribuna to the —

Tuscan School. I. Saloon. *1169. *Andrea del Sarto*, Portrait; 1167. *Masaccio* (?), Portrait of an old man; *1217. *Perugino* (ascribed to *Lor. di Credi*), Portrait; 1163. *Lor. di Credi*, Portrait of his master Andrea del Verrocchio; 1149. *Cristofano Allori*, Magdalene (a similar representation of the subject in the Dresden gallery is attributed to Correggio); *1147. *Carlo Dolci*, Sta. Lucia; 1153. *Ant. Pollajuolo*, Contests of Hercules with Antæus and the Lernean hydra; 1158. *S. Botticelli*, Death of Holophernes; 1156. *S. Botticelli*, Judith; 1157. Portrait, 1159. Head of the Medusa, both erroneously attributed to *Leon. da Vinci*, and the latter evidently painted from Vasari's description of Leonardo's celebrated work (now lost); 1160. *Lor. di Credi*, Annunciation; 1161. *Fra Bartolommeo*, Nativity and Circumcision of Christ (about 1500); 1164. *A. Bronzino*, Maria de, Medici, as a child; 1165. *Cristof. Allori*, Holy Child sleeping on the cross; 1162. *Fra Angelico da Fiesole*, Birth of John the Baptist, 1175. *Santi di Tito*, Children; 1184. *Fra Angelico*, Death of Mary; *1179. Attributed to *Filippo Lippi* (more probably *S. Botticelli*), St. Augustine. *1182. *Sandro Botticelli*, Calumny, from the description by Lucian of a picture of Apelles; 1178. *Fra Angelico*, Sposalizio, 1152. *Fra Bartolommeo*, God the Father (a sketch), 1223. *Franciabigio*, Temple of Hercules; 1241. *Rosso Fiorentino*, Angel with guitar.

II. Saloon. 1250. *Piero di Cosimo*, Conception; *1252. *Leonardo da Vinci*, Adoration of the Magi (begun in 1480 for the monks of S. Donato, but never finished); 1254. *Andrea del Sarto*, St. James and two children in cowls of the brotherhood of St. James; *1257. *Filippino Lippi*, Adoration of the Magi, with portraits of Pier Francesco de' Medici (1496); *1259. *Albertinelli*, Visit of Mary to Elizabeth, with predelle (1503), painted probably after a cartoon by Bartolommeo; *1265. *Fra Bartolommeo*, Madonna and Child, with St. Anna praying to the Trinity, and the tutelary saints of Florence near the throne (this picture painted for the council-hall of the republic, was unfinished at the artist's

death in 1517), 1266. *Bronzino*, Portrait; 1267. *Pontormo*, Portrait of Cosimo de' Medici ('pater patriæ'); *1267bis. *S. Botticelli*, Madonna and Child with four angels; *1268. *Filippino Lippi*, Madonna with saints (1485); 1271. *Bronzino*, Christ in Hades (1552); *Ridolfo del Ghirlandajo*, *1275. St. Zenobius, Bishop of Florence, resuscitating a dead child, and *1277. Transference of the remains of St. Zenobius to the cathedral; 1276. *Cipoli*, Martyrdom of St. Stephen; *1279. *Sodoma*, St. Sebastian, on the reverse is a Madonna with SS. Rochus and Sigismund; the picture was originally the banner of the Sienese brotherhood of St. Sebastian; 1280. *Granacci*, Madonna showing her girdle to St. Thomas, in corroboration of her assumption.

*Hall of the Ancient Masters. 1287. *Lorenzo di Credi*, Mary adoring the Child, *1288. *Leonardo da Vinci* (? more probably *Ridolfo del Ghirlandajo*), Annunciation; *1289. *Botticelli*, Madonna and six angels; *1290. *Fra Angelico*, Coronation of the Virgin, with circles of angels playing and dancing, the whole with its bright colours and gold ground forming a charming and dazzling scene of celestial bliss; *1307. *Fra Filippo Lippi*, Madonna and Child with an angel; *1291. *Luca Signorelli*, Holy Family, a fine example of the 'grave, unadorned, and manly style of this painter, showing in the most admirable manner his Leonardo-like mastery of chiaroscuro'. 1316. *School of S. Botticelli*, Annunciation; 1315. *Seb. Mainardi*, SS. James, Stephen, and Peter, *1294. *Fra Angelico*, Predella to No. 17, Adoration of the Magi, Preaching of St. Peter, and Martyrdom of St. Mark, three little pictures which rank among the finest examples we possess of the Friar's painting. 1299. *School of S. Botticelli*, Virtue; 1298. *L. Signorelli*, Predella, Annunciation, Nativity, and Adoration of the Magi. *1300. *Piero della Francesca*, Portraits of Federigo di Montefeltro, Duke of Urbino (d. 1482), and his Duchess, Battista Sforza (on the back triumphal processions in a landscape).

'Neither (of the portraits) are agreeable types, but nothing can exceed the Leonardesque precision of the drawing or the softness and fusion of the impasto' — *C. & C.*

*1301. *A. Pollajuolo*, SS. Eustace, James, and Vincent (1470; from the church of S. Miniato); *1312. *Piero di Cosimo*, Perseus releasing Andromeda (showing the influence of Leonardo da Vinci), *1295. *Dom. Ghirlandajo*, Adoration of the Magi; 1306. *Pollajuolo*, Prudence. — We retrace our steps, pass through the Tribuna, and enter the —

North Italian Schools. On the right. 1084. *Canaletto (Ant. Canale)*, Palace of the Doges at Venice (in bad preservation); 1094. *Fr. Albano*, Rape of Europa; 1095. *Marco Palmezzani*, Crucifixion; 992. *G. M. Crespi* (here described as 'unknown'), Morning toilet; 995. *Massolino* (attributed to *Dosso Dossi*), Massacre of the Innocents; 998. *Guido Reni*, Madonna with Jesus and John; *1002. *Correggio* (youthful work; attributed to *Titian*), Madonna and

angels; 1011. *C. Cignani*, Madonna and Child; 1021. *Paolo Veronese*, St. Agnes and two angels. — *1025. *Mantegna*, Madonna in a rocky landscape.

The only specimen of Mantegna's Roman period (1488-89). In this beautiful little canvas Andrea has compelled his usually hard and rugged pencil to great softness. — *C. & C.*

1032. *Massolino*, Madonna and St. Anna, John the Baptist, and St. Joachim; *1040. *Guercino*, Landscape.

Dutch School. On the right 922. Copy of *Rembrandt's* Holy Family (after the famous picture in the Louvre); *926. *Gerard Dou*, Pancake-seller; 934. *Schalcken*, Seamstress; 941. *F. Mieris*, Girl asleep, 949. *Netscher*, Sacrifice of Venus; 953. *Rachel Ruysch*, Fruit and Flower piece; 954. *Mieris*, The drinkers, *958. *Terburg*, Lady drinking; 968. *G. Schalcken*, Pietà; *972. *Metsu*, Lady and huntsman *977. *Jan Steen*, Family feast; *981. *F. Mieris*, Portrait of the painter and his family (1675), painted for Cosimo III.; 985. *Adrian van der Werff*, Adoration of the shepherds (1703); *992. *Jacob van Ruysdael*, Landscape with cloudy sky; 991. *Van der Heyden*, Town Hall of Amsterdam (1667); 992. *P. Brueghel*, Christ bearing the Cross; 997. *Berckheyden*, Cathedral of Haarlem; 901, *Poelenburg*, Moses smiting the rock; 911. *Poelenburg*, Landscape; *918 *G. Metsu*, Lute-player.

Flemish and German Schools. I. Saloon. To the right. *812. *Rubens*, Venus and Adonis, the landscape by *J. Brueghel*; 822. *L. Cranach*, Catharine von Bora (Luther's wife); 830. *Seghers*, Flower piece; 838. *L. Cranach*, Luther; 845. *Cranach*, Electors John and Frederick of Saxony; 847. *Cranach*, Luther and Melanchthon; 851. *Dürer*, Madonna, painted in 1526; 764. *B. Denner*, Portrait (1726); *765. *Holbein the Younger*, Richard Southwell (1536), with an expression of blended stolidity and slyness; *766. *Dürer*, Portrait of his father, painted in the artist's 19th year (1490); the clever face and hands are wonder-fully lifelike.

Dürer, 768. The Apostle Philip, and 777 (farther on), St. James the Great.

'Both pictures were painted in water-colours upon linen in 1516. The hands are of strongly marked individuality, yet it is at the same time evident that they are not merely studies from life, but that a due regard has been paid to the characters to be represented'. — *Thausing's 'Dürer'*.

769. *Memling* (?), Portrait of a man; 772. *Adam Elsheimer*, Landscape with Hagar comforted by the angel; *774. *Claude Lorrain*, Sea-piece, with a villa, copied in parts from the Villa Medici at Rome; 778. *Memling*, St. Benedict; 780. *Roger van der Weyden* (?), Portrait; 783. *Van Dyck*, Madonna; 784. Wrongly ascribed to *Holbein*, Zwingli; *786. *G. Dou*, Schoolmaster; 793. *Elsheimer*, Landscape with Mercury accompanying the daughters of Aglaia to the temple.

*795. *Roger van der Weyden*, Entombment. This is perhaps part of the triptych which Van der Weyden painted at Ferrara in 1449, during his visit to Italy. 800. *Schalcken*, Girl with a candle.

In the II. Saloon a series of good pictures from the lives of SS. Peter and Paul, by *Johann Schäufelein* of Nuremberg. To the right 744 *Nic Frumenti* (the German Meister Korn), Tabernacle with the Raising of Lazarus (1461). 758. *Elsheimer*, Landscape with shepherd playing on a reed; 761. *Jan Bruegheel*, Landscape, forming the cover of a green drawing of the *Crucifixion relieved with white by *A. Dürer* (1505), with a copy in colours by *J Bruegheel* (1604). 698. *Van der Goes* (?), Madonna; *703. *Memling*, Madonna, remarkable for its chastened arrangement, tasteful shape, jewel-like finish, and glow of tone (*C. & C.*). 706. *Teniers the Younger*, St. Peter weeping.

French School. This saloon contains numerous battle-pieces by *Bourguignon*, *Parrocel*, and *Gagneraux*. To the right. 672. *Greimoux*, Pilgrims, 674. *Lampilière*, Jean-Baptiste Rousseau; 679. and 680. Portraits of the poet Vittorio Alfieri and the Countess of Albany (b. 1763, d. at Florence 1824), by *Fabre de Montpellier*, with two autographs by Alfieri on the back, 680. *Nicolas Poussin*, Theseus at Trœzene; 684. *Rigaud*, Portrait of Bossuet; *667. *Clouet*, Francis I on horseback; 671. *Watteau*, Garden-scene — Then to the left in the corridor is the —

Cabinet of the Gems (when closed, apply to one of the custodians), a saloon borne by four columns of oriental alabaster and four of verde antico, with six cabinets containing upwards of 400 gems and precious stones, once the property of the Medici.

The 1st, 3rd, 4th, and 6th cabinets each contain two small columns of agate and rock crystal In the 1st cabinet on the right a vessel of lapis lazuli; two bas-reliefs in gold on a ground of jaspar, by *Giovanni da Bologna* 2nd Two goblets of onyx, with the name of Lorenzo de' Medici, *Casket of rock-crystal with 24 scenes from the life of Christ, executed by *Valerio Belli* for Pope Clement VII, *Portrait of the grand-duke Cosimo III, in Florentine mosaic, of 1619, three bas-reliefs in gold on a ground of jasper, by *Giovanni da Bologna* Crystal vase, with cover in enamelled gold, executed for Diana of Poitiers, with her cipher and half moons The glass-case by the window contain cameos of the 17th century 4th Vase of jasper with lid on which stands the figure of a warrior in gold adorned with diamonds Venus and Cupid in porphyry by *Maria da Pisa* 5th Bas-relief in gold and jewels, representing the Piazza della Signoria, by *Gaspare Mola* Fantastic vase with a *Hercules in massive gold upon it, by *Gio da Bologna* 6th Vase of rock-crystal, by *Benvenuto Cellini*. In the centre of the room a table with a view of the old harbour of Leghorn in Florentine mosaic.

*Venetian School. I. Saloon. Right 571. Attributed to *Giorgione*, Unknown portrait (said to be of the Venetian General Gattamelata); 575 *Lotto*, Holy Family; 579. *P Veronese*, Annunciation, no number, *Carpaccio*, Capture of a Turk, 583. *School of Gio. Bellini*, Pietà (sketch), 586. *Moroni*, Portrait (1513; 589. *P. Veronese*, Martyrdom of St. Justina; 594. *Tintoretto*, Vision of St. Augustine, 596. *P. Veronese*, Esther in presence of Ahasuerus; 596. *Jacopo Bassano*, Portraits of his family.

**599, *605. *Titian*, Portraits of Francesco Maria della Rovere and Eleonora Gonzaga, Duke and Duchess of Urbino (1537).

These noble portraits were executed in 1537, when the Duke was appointed Generalissimo of the League against the Turks. The Duke has a martial bearing, the look of the Duchess is stately but subdued. To make the difference apparent between the blanched complexion of a dame accustomed to luxury and ease and the tanned face of a soldier habitually exposed to the weather, Titian skilfully varied the details of technical execution. Here he is minute and finished, there resolute and broad. Here the tinted and throbbing flesh is pitted against a warm light ground, there the sallow olive against a dark wall. — *C. & C.*

582. *Moroni*, Portrait; 577. *Paris Bordone*, Portrait; 604. *Carlo Caliari* (son of Paolo Veronese), Madonna and saints.

II. Saloon. Right: 609. Reduced copy of *Titian's* 'Battle of Cadore', destroyed in the burning of the ducal palace at Venice in 1577; 613. *Paris Bordone*, Portrait; 615. *Tintoretto*, Portrait; 618. Copy of *Titian's* 'Pesaro Madonna' (p. 277), begun only; *619. *Palma Vecchio*, Courtesan as Judith, finely modelled. *621. *Giorgione*, Moses when a child undergoes the fire ordeal, from a Rabbinic legend, an early work.

Of exquisite touch and minuteness of finish, with a clear exhilarating sparkle suggesting those delightful hours of the warmer climes when rain has cooled and filtered the air. — *C. & C.*

622. *Giorgione*, Maltese knight; 623. *Palma Vecchio*, Madonna with SS. Magdalene, Joseph, and John.

**626. *Titian*, The so-called 'Flora', painted after 1520.

There is nothing in this ethereal Flora to shock the sensitive eye. The proportions and features are of surprising loveliness, reminding us in their purity of some of the choicest antiques. The masterly and clear light scale is attained by the thin disposal of pigments, the broad plane of tinting, and the delicate shade of all but imperceptible half-tones. — *C. & C.*

627. *Seb. del Piombo*, Portrait of a bearded man; 628. *Bonifacio*, Last Supper; *630. *Giorgione*, Judgment of Solomon.

631. *Basaiti* (?; attributed by Mr. Crowe to *Giov. Bellini*), Madonna receiving the homage of saints in a landscape in the style of Giorgione.

'The perfect arrangement of the scene is as grateful as the purity and selection of the forms, the grace of the movements and the mildness of the faces. The colours are sweet and blended and swim in the sunny haze of noon'. — *C. & C.*

*633. *Titian*, Madonna and Child with the youthful St. John and S. Antonio Eremita; this work, painted about 1507, excels all Titian's previous paintings in sweetness of tone, freedom of modelling, and clever appeal to nature *(C. & C.)*. 636. *P. Veronese*, Crucifixion; 638. *Tintoretto*, Portrait of Sansovino the sculptor; 645. *Savoldo*, Transfiguration; 648. *Titian*, Catharina Cornaro, Queen of Cyprus (a copy?).

In the adjoining corridor are various portraits of modern artists. The door on the left leads to the Cabinet of Engravings and Drawings (Director, Sig. Nerino Ferri), near which is the Collection of Coins (students admitted to both only with a special permesso). The door on the right leads to the

Sala di Lorenzo Monaco. To the right, *39. *S. Botticelli*,

Birth of Venus, 1296 *Bacchiacca*, History of St Acasius; *17. *Fra Angelico da Fiesole*, Tabernacle with a gold ground, the Madonna between two saints, surrounded by twelve Angels with musical instruments, a work of surpassing charm (1433), *1297 *Dom. Ghirlandajo*, Madonna and Saints, *1298. *S Botticelli*, Adoration of the Magi, with portraits of Cosimo de' Medici, of his son Giovanni, and of his grandson Giuliano, 24 *Lorenzo di Credi*, Madonna adoring the Holy Child, 1305 *Dom Veneziano*, Madonna and Saints, 1309. *Lorenzo Monaco*, Coronation of the Virgin (1413), 1302 *Benozzo Gozzoli*, Marriage of St Catharine, 1310 *Gentile da Fabriano*, SS. Mary Magdalene, Nicholas, John, and George (1425), 1224. *Bugiardini*, Madonna

ENGRAVINGS, PORTRAITS, etc. *(Passage to the Pitti Palace).*

(The visitor is recommended to pass over this part of the gallery at present, and to visit it when on his way to the Pitti Palace in connection with the other collections Those who have left their sticks or umbrellas at the entrance to the Uffizi must of course return for them after visiting the Pitti Palace on the other side of the Arno)

A staircase descends to a long Corridor which leads over the Ponte Vecchio to the Palazzo Pitti, a walk of nearly 10 min The first section of the corridor contains Italian and other WOODCUTS, beyond which is a collection of ENGRAVINGS of the Italian school down to the time of Mart Antonio (including specimens of *Mantegna*), and also of the German and Dutch schools The passage turns to the left over the Ponte Vecchio Triumph of Galathea by *Luca Giordano* Then a large collection of portraits of the Medici, crayon sketches of Florentine beauties, four *Portraits of ladies of the English court (copies after *Sir Peter Lely's* originals at Hampton Court), views of Italian towns (17th cent.) Lastly, to the left, portraits of popes and cardinals, to the right, celebrated natives of Portugal, etc Below lies the Boboli Garden. (In order to reach the gallery in the Pitti Palace, p. 444, two more flights of steps have to be ascended)

The walls of the *TWO SALOONS OF THE PAINTERS are covered with portraits of the most celebrated painters of all nations from the 15th cent. to the present time, most of them painted by themselves and with their names attached

The I SALOON contains the old masters *287 *Pietro Perugino* (recently discovered not to be the portrait of the painter), 292. *Carlo Dolci*; 292. *Sodoma* (School piece), 293 *Andrea del Sarto*. *296. *Raphael*, *296 *Masaccio* (or probably *Filippino Lippi*) 292 *Leonardo da Vinci* (not by himself), 295 *Salvator Rosa* 294 *Giovanni Bellini* (school of the master but not a portrait of himself), *302 *Rembrandt*, in house-dress, about 1655, *301 *Rembrandt*, about 1667 484 *Albrecht Dürer*, Copy of an original (now in Madrid) painted in 1498. In the centre a large *Marble Vase of Greek workmanship, known as 'The Medici Vase', adorned with the Sacrifice of Iphigenia In a niche opposite the entrance, the statue of Card *Leopold de' Medici*, the founder of this collection of portraits. — In the II. SALOON modern masters *Angelica Kauffmann*, *Mad le Brun*, *Raphael Mengs*, *Reynolds*, *Overbeck*, *Canova*, *Winterhalter*, *Ingres*, *Watts*, *Millais*, *Leighton*, etc

CABINET OF INSCRIPTIONS. The walls are covered with a number of ancient Greek and Latin inscriptions, most of them from Rome.

The inscriptions are arranged in twelve classes according to their subjects (the gods and their priests, the consuls, dramas, military events, private affairs, etc.). There are also some fine STATUES *282. Bacchus

and Ampelus; *[illegible]. Mercury, *[illegible]. Venus Urania; *[illegible]. Venus Genetrix; [illegible] Priestess (head new). To the left: [illegible] Cicero; [illegible] Demosthenes; [illegible] Socrates, [illegible] Relief representing earth, air, and water; [illegible] Aion, a late personification of Time, 274. *Scipio Africanus.* Also a number of Roman cinerary urns and Greek sepulchral reliefs.

Cabinet of the Hermaphrodite. 307. Torso of Bacchus in basalt, 308. Torso of a youth, restored by *Benvenuto Cellini* as Ganymede, 310. Hercules and the serpents, *315. Torso of a Faun, above it, 331. Victories sacrificing bulls, *318. The celebrated 'Dying Alexander', recalling the Laocoon, probably a giant's head, 306. Hermaphrodite, 316. Antinous, 323. Cupid and Psyche. Above the door, 328. Mask of Jupiter Ammon.

A door in this cabinet leads to the —

Cabinet of the Cameos (when closed visitors apply to the custodian).

Cases 1st 4th contain the antique cameos, 5th and 6th the modern; 7th 10th the ancient cut stones (intaglios), 11th and 12th the modern. In the 1st Case, to the left of the entrance, the cameo *No. 3 (red numbers), with the Sacrifice of Antoninus Pius, is remarkable for its size; 7. Cupid riding on a lion, with the name of the artist (Protarchos); 9. Cupid tormenting Psyche, 31. Nereid on a hippocampus. 2nd Case: 36. Judgment of Paris, 51. Zeus of Dodona, 68. Hercules and Omphale. 3rd Case: 88. Youthful Augustus, 100, 101. Tiberius. 4th Case: 148. Wounded stag; 156. Fall of Phaeton, 162. Bacchus and Ariadne. 7th Case (opposite the door): 28. Apollo, *54. Hercules and Hebe, with the name of the artist Teucros, 73. Satyr and child. 8th Case: 101. Mourning Cupid; 145. Apollo. 9th Case: 176. Bacchante, 185. Pluto; 190, 191. Leander(?). 10th Case: chiefly portrait-heads. 11th Case: 4158 (black numbers), Sphinx, the seal of Augustus. 12th Case (modern): *371. Head of Savonarola, 372. Leo X., etc. — The next four cases contain the collection bequeathed by Sir William Currie to the Uffizi in 1863: 5. Hermaphrodite; 20. Dancing Satyr, 35, 50. Fine heads; 108. Ajax and Achilles, etc. — Also six works in niello (engraving on silver), e.g. Coronation of the Virgin by *Maso Finiguerra*; then ivory carving and miniatures. By the wall opposite the window: Face carved in wood, purporting to have been copied from a cast of Dante's features taken after death, presented in 1865 by the Marchese Torrigiani. In the corner are fragments of glass from the catacombs bearing early Christian representations.

Saloon of Baroccio. Four tables of Florentine mosaic. That in the centre, executed in 1613-18 by *Jacopo Antelli*, from *Ligozzo's* design, cost 40,000 zecchins or ducats.

Right: 154, 159. *Bronzino*, Portraits of Pucciatichi and his wife; 155. Venetian portrait, 157. *Honthorst*, Infant Jesus adored by angels, 162. *Guido Reni*, Sibyl, 163. *Rustermans*, Galileo, 164. *Pourbus*, Portrait; 166. *Sustermans*, Madonna, 169. *Baroccio*, The Virgin interceding with the Saviour (Madonna del Popolo, 1579), 171. *A. Carracci*, Man with an ape on his shoulder, 180. *Rubens*(?), Helena Fourment, his second wife, 189. *Carlo Dolci*, Magdalene, 190. *Honthorst*, Adoration of the Shepherds, 191. *Sassoferrato*, Madonna del Dolori, 195. *Caravaggio*, The tribute money; 196. *Van Dyck*, Margaret of Lorraine, *197. *Rubens*, Elizabeth Brand, his first wife, 208. *Guido Reni*, Bradamante and Fiordaspina (from Ariosto's Orlando Furioso), 210. *Velasquez* (attributed by Justi to *Mora*), Philip IV. of Spain on horseback (a copy by different hands), 211. *School of Leonardo da Vinci*, Copy of the Holy Family of Leonardo da Vinci (in the Louvre); 213. *Sagredini*, Madonna, 216. *Rubens*, Bacchanalian (damaged); 2200. *Snyders*, Boar hunt.

*Saloon of Niobe, constructed in 1775, and so named from the seventeen statues of the far-famed ancient **Group of Niobe

with her seven sons and seven daughters and their pedagogue, who were slain by Apollo and Diana.

This group probably once adorned the pediment of a temple (perhaps of Apollo), the unhappy mother occupying the centre of the group, with her slain and expiring children and their pedagogue on either side. The statues, which appear to have been copied from a work by *Scopas* or *Praxiteles* (4th cent. B. C.), were found at Rome outside the Porta S. Paolo in 1583 and placed by Cardinal Ferdinand de Medici in his villa on the Monte Pincio (now the property of the French Academy), whence they were subsequently transferred to Florence. Opinions differ regarding the proper arrangement of the group, especially as statues belonging to the group were found elsewhere and some of these found at Rome are in duplicate.

Then 230 Replica of the so-called Lion of Otricoli. Among the paintings are (r.) 139 *Sustermans*, the Florentine Senate swearing allegiance to the young Grand-duke Ferdinand II.; 140. *Rubens*, Henri IV. at the battle of Ivry; 147 *Rubens*, Entry of Henri IV. into Paris; 148. *Honthorst*, Supper.

Ancient Bronzes. — I. Cabinet. By the walls, *Bronze Heads and a Torso found in the sea near Leghorn, among them, on the right, Sophocles and Homer; list of a town council, on a bronze tablet of A. D. 251, from Cancona. On the left, *430 Colossal horse's head, a tripod. II. Cabinet. In the centre, *434 Bronze statuette of a naked youth ('L'Idolino'), found at Pesaro, with handsome pedestal by *Desiderio da Settignano* (15th cent.). The cases by the walls contain a number of small bronzes, some of them statuettes (especially of animals), others articles of domestic use, candelabra, lamps, metal mirrors, helmets, spurs, horse bits, etc.; also Christian antiquities (diptychon of the consul Basilius; 2210. Ivory ring with the Adoration of the Magi, of the 5th cent., in Cabinet xviii., to the left of the door).

Galleria Feroni, bequeathed to the city by Sig. Feroni in 1850, and brought from the Palazzo Feroni (p. 438) a few years ago. It contains few objects of great merit. Immediately to the right, *Lorenzo Lotto*, Adoration of the Child (late work); *Teniers the Younger*, Interior of a butcher's shop and tavern; *Carlo Dolci* (?) Madonna del Dito. To the left, *Carlo Dolci*, Angel with the lily; *Schedone*, Madonna and Child. Beside the window behind the Laocoon group are two fine landscapes by *G. Poussin*.

At the end of the corridor, to the left, are three rooms containing *Drawings. Catalogue by Sig. Morino Forri, 1½ fr.

The collection was founded by Cardinal Leopold de Medici, and was afterwards much extended. All the drawings exhibited to view bear the names of the masters. A few of the most important only are here enumerated (the heavy numerals indicate the frames, the others the single drawings within the large frames). 146 Attributed to *Raphael*, Drawing for Pinturicchio's fresco in the Libreria at Siena. 90 *Perugino*, 151, 154 Mr. Drawings for *Raphael's* Madonna *d'Francia* in the Louvre; 96. *Garofalo*, Portrait. 99, 107 *Pinturicchio*. Two female figures. 88, 101 *Fra Angelico*, Madonna and Child. 137, *Fra Bartolommeo*, Study of a head. 169-170. *Lor. di Credi*. 107, 141? *Raphael*. Entombment. 14, 20. Study by *Signorelli*. 40, 198. *Filippino Lippi*. Sketches for the fresco of the Strozzi chapel. 403, 1471, 1464. Sketches by *Carpaccio*. — Rooms II. and III. contain a specially rich collection of drawings by *Andrea del Sarto* and *Fra Bartolommeo*. In the latter 443, 1170, 124, 474, 475, in the centre 130, 180, 138, 181, are by *Fra Bartolommeo*.

The first floor of the edifice contains the **Biblioteca Nazionale** (admission, see p. 370, entrance by the 8th door from the piazza), which has been formed since 1860 by the union of the grand-ducal *Biblioteca Palatina* formerly in the Pitti Palace, and the still more extensive *Biblioteca Magliabechiana*. The latter, founded by An-

tonio Magliabecchi, a jeweller of Florence, has been dedicated to the use of the public since 1747. The present library contains about 300,000 vols. and 8000 MSS., comprising the most important works of the literature of other nations. There are also several very rare impressions: the first printed Homer, Florence 1488; Cicero ad Familiares, Venice 1469; Dante, by Landino (Florence 1481, in a handsome binding adorned with niellos); Piero Medici's presentation copy of the Anthologia Graeca ed. Lascaris. Every facility is afforded for the use of the library; to the right, at the end of the great reading-saloon, is the room containing the catalogues. — The staircase to the right of the library leads to the Central Archives of Tuscany (Pl. D, 5), arranged by *Bonaini*, one of the most imposing collections of this description (140,000 documents).

Between the Uffizi and the Palazzo Vecchio the Via della Ninna leads to the E. to the Via de' Neri, in which is situated the *Loggia del Grano* (Pl. E, 6), erected by Giulio Parigi in 1619 and adorned with a bust of Cosimo II.

From the post-office the Via Lambertesca leads to the Via Por S. Maria, which ends at the Ponte Vecchio. At the corner to the left rises the *Torre dei Girolami*, near which is the old church of *Sto. Stefano* (Pl. E, 5, 6), where Boccaccio, by desire of the Signoria publicly explained Dante's Divine Comedy in 1373.

The Borgo SS. Apostoli leads hence to the W. to the small Piazza del Limbo, in which stands the church of **SS. Apostoli** (Pl. D, 5), an early-Tuscan basilica of the 11th cent., with an inscription (on the façade, to the left) attributing its foundation to Charlemagne. The arches between the nave and aisles are adorned with a fine ancient border and rest upon columns with well-executed composite capitals. The aisles are vaulted. At the end of the left aisle is a ciborium by *Andrea della Robbia*, adjoining which is the monument of Oddo Altoviti, by *Benedetto da Rovezzano*. The sculptured decoration of the portal is also by the latter artist. The right aisle contains the tomb of Bindo Altoviti, by *Ammanati* (1570). — From this point to S. Trinità and Via Tornabuoni, see p. 440.

The Via Por S. Maria is also connected with the Via Tornabuoni by the Via delle Terme, at the beginning of which, on the right, stands the old *Residence of the Capitani della Parte Guelfa.*

The Piazza S. Firenze, the Badia, and the Museo Nazionale, see pp. 412-417; by the Ponte Vecchio to the Pal. Pitti, see p. 441.

B. From the Piazza della Signoria to the Piazza del Duomo, and thence to the Piazza d'Azeglio.

From the Piazza della Signoria the busy Via dei Calzaioli (Pl. E, 4, 5) leads towards the N. to the Piazza del Duomo. The Via di Porta Rossa, the first side-street to the left, leads to the

Mercato Nuovo, once the market for silks and jewelry, where straw and woollen wares are now sold. The market is adorned with a good copy of the ancient boar in bronze, by *Pietro Tacca*, the arcades are by *Bern. Tasso* (1547). Farther on in the same street, to the left, is the *Palazzo Davanzati*, a building of the 14th cent. — In the third street diverging to the right from the Via Calzajoli (at first called Via Tavolini, and beyond the first cross-street Via S. Martino) No. 2, on the left side, is the house in which *Dante* was born (Pl. F, 5). It has been recently restored, and marked with a memorial tablet bearing the inscription 'in questa casa degli Alighieri nacque il divino poeta'; the library with a few memorials is open on Wed. and Sat. 10-3. (The traveller interested in historical research should observe the numerous memorial-tablets in various parts of the town, recording important events in the annals of Florence.)

In the Via Calzajoli, on the left, rises the church of ***Or San Michele** (Pl. E, 5), or originally *S. Michele in Orto*, as it was called from a plot of grass once here, which was converted into a grain-market in 1284, and covered with a roof supporting a corn-magazine and adorned with a highly revered statue of the Virgin and another of the Archangel Michael. In 1336 it was resolved to erect a 'Palatium', containing an oratory below, and a corn-exchange above. The work was at length begun in 1350, in the Gothic style, and completed in 1412. The external decoration of the edifice with statues was undertaken by the twelve guilds, whose armorial bearings, some of them by *Luca della Robbia*, are placed above the niches.

On the E. side, towards the Via Calzajoli, (r.) St. Luke, by *Giovanni da Bologna*, 1562 (judges and notaries), *Christ and St. Thomas, by *Andrea del Verrocchio*, 1483 (guild of the merchants), in a niche by *Donatello* ('strikingly truthful in action and expression, though somewhat overladen with drapery'); (l.) John the Baptist, by *Lor. Ghiberti*, 1414 (guild of the cloth-dealers), a serious and powerful figure. — Then, farther to the left, on the S. side (r.) St. John, by *Benedetto da Maiano*, 1515 (silk-weavers). Beneath the adjacent canopy was formerly placed a Madonna by *Mino da Fiesole* (physicians and apothecaries, removed to the interior of the church, see below), now a *St. George by *Donatello*, which was originally destined for the vacant niche to the W. (armourers; 'a chivalrous figure breathing cheerful and courageous youth, posted here firmly and defiantly with a huge shield and simple armour'), on the left, St. James, by *Nanni d'Antonio di Banco*, a precursor of Donatello (farriers); St. Mark, by *Donatello*, 1408 (joiners; 'it would have been impossible' said Michael Angelo, 'to have rejected the Gospel of such a straightforward man as this'). — On the W. façade, (r.) St. Eligius by *Nanni di Banco* (farriers), *St. Stephen by *Lorenzo Ghiberti* (woollen-weavers; 'of simple but imposing grace in attitude and drapery'); (l.) St. Matthew, by *Ghiberti* and *Michelozzo*, 1420 (money-changers), above the last, two charming statuettes (the Annunciation) by *Niccolò d'Arezzo* (ca. 1400). — On the N. side (r.) an empty niche, below, a fine *Relief of St. George by *Donatello*; then four saints by *Nanni di Banco* (bricklayers, carpenters, smiths, and masons), (l.) St. Philip, by the same (shoemakers); St. Peter, by *Donatello*, 1408 (butchers).

In the INTERIOR, which consists of a double nave, divided by two pillars, to the right, the fine **High Altar (Canopy)*, a celebrated work of *An-*

drea Orcagna, in marble and precious stones, with numerous reliefs from sacred history, completed, according to the inscription, in 1359, and erected over the miracle-working image of the Virgin. The best reliefs are the Death and Assumption of the Virgin, on the back. On the altar is a Madonna by *Bernardo Daddi* (1347), a work of great tenderness and beauty. At the side-altar under the organ, a marble group of the Holy Family, by *Francesco da Sangallo*.

Behind Or San Michele is the old *Guildhouse of the Wool-Combers*, with their emblem the lamb.

Opposite Or San Michele, on the right, is the *Oratorio of S. Carlo Borromeo* (Pl. E, 5), of the 14th cent., originally dedicated to the archangel Michael.

The next street to the left, the Via Speziali, leads to the busy *Mercato Vecchio* (Pl. E, 4, 5), the oldest piazza in the town, called by the Lombards 'Forum Regis'. The column erected here to indicate the centre of the town bears a statue of Abundance, by Foggini (1652-1737), which replaces one by Donatello. On the N. side is the *Loggia del Pesce*, by Vasari. Down to 1882 this was the site of the principal market for meat, vegetables, and fish (comp. p. 434). At the corner of the Mercato Vecchio and the Via Ferravecchi is the small church of *S. Pierino* (Pl. E, 4, 5), with a Madonna and angels by Luca della Robbia in the lunette over the door. At the corner of the Via de' Vecchietti is an *Imp*, in bronze, by Giovanni da Bologna. — In the vicinity is the *Ghetto*, or former Jewish quarter, which is now closed. It is intended to rebuild the entire quarter as far as the Via Tornabuoni.

The Via Calzajoli is terminated by the Piazza del Duomo (Pl. F, 4), in which rise the *Cathedral* and the *Baptistery*, and of which the W. part is called the Piazza di S. Giovanni after the latter edifice.

On the left, at the end of the Via Calzajoli, is the ***Bigallo** (Pl. E, F, 4), an exquisite little Gothic loggia, built in 1352-58 for the 'Capitani di S. Maria della Misericordia' for the exhibition of foundlings to the charitable public, and afterwards made over to the 'Capitani del Bigallo'; it is now an orphan-asylum. Over the arcades (N.) are three small statues (Virgin and two saints), by *Alberto di Arnoldo* (1361), and two almost obliterated frescoes representing the foundation of the brotherhood (1445). The upper part of the loggia was restored by *Castellucci* in 1881-82. The chapel, now containing the archives of the asylum, contains a Madonna and two angels, by *Alberto di Arnoldo*, 1364. The room of the cashier is adorned with a fresco painting of Charity, with a view of Florence by *Giottino* (1342), and a triptych by *Taddeo Gaddi*.

Opposite the Bigallo is the ***Battistero** (Pl. F, 4), or church of *S. Giovanni Battista*, originally the cathedral of Florence, an admirable octagonal structure, rising in well-proportioned stories, defined by pilasters and embellished with rich marble ornamentation, handsome cornices, and coloured panelling. The building, which was once extolled by Dante ('mio bel S. Giovanni', Inf.

xix., 17), was probably founded about 1100, while the exterior was finished at a later date. — The three celebrated ***Bronze Doors** were added in the 14th and 15th cent.; their effect is now somewhat marred by the dust that has settled on them.

The **First Door**, the oldest of the three, on the S. side, opposite the Bigallo, was completed by *Andrea Pisano* in 1330 after 20 years of labour. The reliefs comprise scenes from the life of John the Baptist and allegorical representations of the eight cardinal virtues, square panels with tastefully executed borders. The figures, comparatively few in number, are full of vigorous life and charm by their naïveté and grace. The bronze decorations at the sides are by *Vittore*, the son of *Lorenzo Ghiberti* (1402-62), above is the Beheading of John the Baptist by *Vincenzo Danti* (1571).

The **Second Door** (E.) was executed in 1403-24 by *Lorenzo Ghiberti*, after a competition in which his designs were preferred to those of *Jacopo della Quercia*, *Brunelleschi* (comp. p. 415), *Donatello* and *Michelozzo* were probably among his assistants in making the castings. The reliefs represent in 28 sections the history of Christ, the Apostles and Fathers down to St. Augustine. They are quite equal to those of Andrea Pisano in clearness of arrangement, nobility of outline, and tenderness of conception, while they surpass them in richness of picturesque life and in the harmony and variety of movement and expression in the individual figures. The technical execution is simply perfect. The figure of St. John the Evangelist is the grandest in the series. Above the door the *Preaching of St. John* by *Pr. Rustici*, 1511 (supposed to have been designed by Leonardo da Vinci).

The **Third Door**, facing the cathedral, also executed by *Lorenzo Ghiberti* (1425-52), is considered a marvel of art. It represents ten different scenes from scripture history: (1.) Creation and Expulsion from Paradise, (2.) Cain slaying his brother and Adam tilling the earth, 3. Noah after the Flood and his intoxication, 4. Abraham and the angels, and Sacrifice of Isaac, 5. Esau and Jacob, 6. Joseph and his brethren, 7. Promulgation of the Law on Mt. Sinai, 8. The Waste of Jericho, 9. Battle against the Ammonites, 10. The Queen of Sheba. The artist has here wittingly transgressed the limits of the plastic art and produced what may be called a picture in bronze, but he has notwithstanding shed such a flood of loveliness over his creation that Michael Angelo pronounced this door worthy of forming the entrance to Paradise. The beautiful bronze borders are also by *Ghiberti*, who has introduced his own portrait in the central band (the man with the bald head, to the left, fourth from the top). Over the door the *Baptism of Christ* by *Andrea Sansovino* (1502), the angels by *Spinazzi* (18th cent.). The two porphyry columns were presented by the Pisans (in 1232) in recognition of the assistance rendered them by the Florentines against Lucca in the expedition to Majorca in 1117. The chain of the harbour of Pisa, carried off by the Florentines in 1362, was formerly suspended here, but has been recently restored to the Pisans and is preserved in their Campo Santo (p. 350).

In the **Interior** of the baptistery, below, are eight niches, each containing two columns of Oriental granite with gilded capitals. Above is a gallery with Corinthian pilasters and double windows. The whole arrangement shows that its builder was well acquainted with ancient forms, and seems to point to an earlier building, of which part of the triumphal arch in the choir is a relic. (Local tradition affirms that a temple of Mars originally occupied this site.) The dome, which is 105 ft. in diameter, afforded Brunelleschi a model for that of the cathedral (p. 416). The choir-niche is adorned with *Mosaics* by *Fra Jacopo* (1225) and the dome with others by *Andrea Tafi* (c. 1250), *Apollonio Greco* and others (restored by *Sebastiano* 1487), which however are not visible except on very bright days. On the pavement are early mosaics with the zodiac and inscriptions, and niello with ornaments, 1371. The font is enriched with reliefs by an imitator of Orcagna. To the right of the high-altar is the tomb of

Pope John XXIII (d. 1419), who was deposed by the Council of Constance, erected by the Medici (Cosimo de' Medici had accompanied the pope to Constance); the recumbent bronze statue by *Donatello*, the figure of Faith by *Michelozzo*. On an altar to the left of Andrea Pisano's door is a statue of Mary Magdalene in wood, by *Donatello*, unpleasantly realistic in effect.

Opposite the N. side of the Baptistery is a column of speckled marble (cipollino), called the *Colonna di S. Zanobi*, erected in 1330 to commemorate the removal of the relics of St. Zenobius. — To the W. of the Baptistery is the *Arcivescovado* (Pl. E, 4) or palace of the archbishop, with a fine court by G. A. Dosio (1573). At the back, towards the Piazza dell' Olio, is the early Tuscan façade of the small church of *S. Salvatore*. — (From this point through the Borgo S. Lorenzo to S. Lorenzo, see p. 431.)

The *Cathedral (Pl. F, 4), *Il Duomo*, or *La Cattedrale di S. Maria del Fiore*, so called from the lily which figures in the arms of Florence, was erected in 1294-1462 on the site of the earlier church of St. Reparata. This imposing example of Italian Gothic was designed by *Arnolfo del Cambio*, who superintended the works down to his death in 1310. He was succeeded by *Giotto* (1334-36), who is said to have added the marble facing of the W. side. (A fresco in the Cappella degli Spagnuoli, p. 436, shows the form of the cathedral according to the original plan; another in the cloisters of St. Mark, 5th lunette to the right, shows the façade.) In 1357 the original conception was expanded, and the nave with its spacious vaulting as well as the choir-apse were begun from a design by *Francesco Talenti*. The exterior was also farther ornamented in harmony with the original details. On 19th Aug., 1418, was announced the public competition of models for the dome, of which Vasari has given so racy an account, and in which the genius of *Filippo Brunelleschi* secured the victory in spite of the jealousy of rivals and the doubts of the cognoscenti. The construction of the cupola lasted for fourteen years (1420-1434). The church was finally consecrated in 1436, but the lantern on the top of the dome, also designed by Brunelleschi, was not completed till 1462. The building is 185½ yds. in length and 114 yds. (across the transepts) in breadth; the dome is 300 ft. high, with the lantern 352 ft. (ascent, see p. 408). In 1588 the unfinished façade of Giotto was removed with a view to replacing it by a new one, but the project was not carried out. The cathedral (like S. Croce, S. Lorenzo, etc.) was thus left without a façade for 300 years, until in April, 1860, Victor Emanuel laid the foundation-stone of a new façade which was begun in 1875, and has recently been completed. The design is by *De Fabris*.

Above the first S. door is a Madonna of the 14th century. The decoration of the second S. door is by *Pietro di Giovanni Tedesco* (1395); the Madonna between two angels, in the lunette, is by *Lorenzo di Giovanni d'Ambrogio* (1402). — The corresponding *N. Door was executed by *Giovanni d'Ambrogio*, and *Niccolò di Piero Lamberti*, 1408. The admirable *Bas-relief of the glorified Madonna, over the door, is ascribed to *Nanni d'Antonio di Banco*. The mosaic is by *Domenico* and *Davide Ghirlandajo* (1490).

The Interior, though somewhat bare, is very impressive owing to its grand dimensions. The gallery detracts from the effect of the arches. The choir is appropriately placed under the dome.

On the entrance wall to the right, an equestrian portrait (in grisaille) of John Hawkwood (d. 1394), an English soldier-of-fortune who served the Republic in 1394, by *Paolo Uccello*; to the left, portrait of the condottiere Niccolò da Tolentino (d. 1435), by *Andrea del Castagno*. Over the principal portal: Coronation of the Virgin in mosaic, by *Gaddo Gaddi*; at the sides, *Prudence* (angelic) by *Bonaiuto di Pisa*, restored in 1883. — The designs for the stained glass in the three windows were drawn by *Lor. Ghiberti*; the design of the coloured mosaic pavement is attributed to *Duccio d'Agnolo* and *Francesco da Sangallo*.

Right Aisle: Monument of Filippo Brunelleschi (d. 1446), with his portrait in marble, by his pupil *Buggiano*. Monument of Giovanni Manetti, the statesman and scholar (d. 1459), by *Giuliano* (?). Bust of Giotto by *Benedetto da Maiano* (1490), with a fine inscription by Angelo Poliziano; (l.) on the pilar a fine receptacle for holy water by *Antonio di Giovanni* (?). Monument of General Pietro Paolo Vettori (over the door) by *Agnolo Gaddi* and *Paolo* (1395); further on, King Rudolph by *Jacopo d'Antonio di Jacopo*. Bust of the learned Maestro Pietro by *A. Ferrucci* (1521). Over the following door (r.) the Magnificent of Antonio Orso, Bishop of Florence (d. 1359), by *Pino da Casamassa* of Siena, with the figure of the deceased in a sitting posture. By the pillar of the dome, towards the nave, St. Matthew, a statue by *Vincenzo de' Rossi*, opposite to it, St. James, by *Jacopo da Sansovino* (1524).

Right Transept: (r.) St. Philip, (l.) St. James the Great, by *Giovanni Bandini*. Each of the four side chapels is adorned with two saints, painted al fresco by *Bart. di Lorenzo* (1427). The stained glass windows are from designs by *A. Gaddi*. Over the door of the Sacristy, a relief (Ascension) by the *Robbia*. In the sacristy, St. Michael by *Lor. di Credi* (1503), and two angels by *Luca della Robbia*.

In the Nave, R. branch, statues of (r.) St. John and (l.) St. Peter by *Donatello* (*da Sansovino*). 1st Chapel: St. Luke, by *Nanni di Banco* (1415); 2nd Chapel: St. John, by *Donatello*. Below the altar of the Tribune in the chapel of St. Zenobius, with a reliquary containing the remains of the saint, in bronze by *Lorenzo Ghiberti* (1440). The stained glass windows are also from designs by *Ghiberti*. Last Supper on a golden ground, painted 'a tempera' by *Giovanni Baldese*. On the R., St. Matthew by *Nicolò d'Arezzo*, and St. Mark by *Bernardo di Pietro Giugni* (1445).

The marble screen of the octagonal Choir, designed by *Giuliano di Baccio d'Agnolo* and adorned with bas-reliefs by *Benedetto* (with the initials B. B. and date 1506) and his pupil *Giovanni dell' Opera*, was erected to replace the original wooden screen of Ghiberti. Behind the high altar an unfinished group (Pietà) by *Michael Angelo*. — The paintings in the octagonal dome, begun in 1572 by *Vasari* and continued by *Federigo Zuccheri* (prophets, etc.), diminish its impressive effect. The windows in the drum of the dome were executed by *Bernardo di Francesco* from designs by *Ghiberti* (Presentation in the Temple), *Donatello* (Coronation of the Virgin) and *Cosimo* (Adoration of the Magi).

Bronze door of the R. Sacristy by *Luca della Robbia*, aided by *Maso di Bartolommeo* and *Michelozzo* (1446). Above it a bas-relief in terra-cotta (Resurrection) by the *Robbia*. The intarsia cabinets in this sacristy were executed from designs by *Giuliano* and *Baldovinetti*. The "Putti" or figures of children on the cabinets, are by *Donatello*. Near the door to the left, is a fine marble fountain. In this sacristy Lorenzo de' Medici sought refuge in 1478, on the outbreak of the conspiracy of the Pazzi, to which his brother Julian fell a victim, while attending mass in the choir.

Left Transept: The Tribune della S. Croce contains statues of St. Andrew and St. Thomas by *Andrea Ferucci*. In the chapels, frescoes by *Lorenzo di Bicci*. The ten stained-glass windows are by *Lor. Ghiberti*. In the centre of the tribune is a round marble slab covered with wooden planks, placed here about the year 1400 by the celebrated mathematician Paolo Toscanelli of Florence for the purpose of making solar observations.

through a corresponding aperture in the lantern. In 1755 *P. Leonardo Ximenes* added a graduated dial in order to admit of more accurate observations, as an inscription on one of the pillars of the dome records.

Left Aisle. By the side-door is a *Portrait of Dante, with a view of Florence and scene from the Divine Comedy, painted on wood by *Domenico di Michelino* in 1465 by command of the republic. Statue of David by *Donatello* (1434). Bust of the musician Antonio Squarcialupi by *Benedetto da Majano*. Then Arnolfo, with the design for the cathedral, a medallion in high relief by *Bartolini* (1855). *Statue of Poggio Bracciolini, secretary of state, by *Donatello*, admirably individualised. On the first pillar, St. Zenobius, a picture by *Orcagna*.

The Ascent of the Dome (p. 406) is very interesting, both for the sake of obtaining an idea of its construction, and for the *View (more extensive than from the Campanile, see below). Entrance by a door in the right aisle (opened by the sacristan; attendant ½-1 fr.), easy ascent of 463 steps to the upper gallery, whence the adventurous visitor may clamber up a ladder of 37 steps more to the cross on the summit.

✓ The ***Campanile**, or bell-tower, designed and begun by *Giotto* in 1334 and completed after his death by *Taddeo Gaddi* in 1387, a square structure in the style of the cathedral, 292 ft. in height, is regarded as one of the finest existing works of the kind. It consists of four stories, richly decorated with coloured marble. The windows, which increase in size with the different stories, are enriched with beautiful tracery in the Italian Gothic style. On the W. side are four statues, the three first of which are by *Donatello* (St. Matthew; *David, the celebrated 'Zuccone' or bald-head; and Solomon), and the fourth (Obadiah) by *Nanni di Bartolo* (1420). On the side are Habakkuk, Abraham, and Isaac by *Rosso* and *Donatello*, and two patriarchs by *Niccolò d'Arezzo*. On the N. and S. are sibyls and prophets. Below these figures, on the sides of the tower, are bas-reliefs; those on the W., S., and E. sides having been designed by *Giotto*, and executed partly by him and partly by *Andrea Pisano*, and those on the N. designed and executed by *Luca della Robbia*: the Seven Cardinal Virtues, the Seven Works of Mercy, the Seven Beatitudes, and the Seven Sacraments. In the lower series is represented the development of mankind from the Creation to the climax of Greek science (Creation of Eve, Adam and Eve at work, Dwellers in tents, Astronomer, Rider, Weaving, Navigation, Agriculture, etc.), while the liberal arts are represented by figures of Phidias, Apelles, Donatus, Orpheus, Plato, Aristotle, Ptolemy, Euclid, and a musician.

The campanile is ascended by a good staircase of 414 steps (fee for 1-2 pers. 1 fr.). Beautiful View from the top, embracing the valley in which the city lies, the neighbouring heights, studded with villas and richly cultivated, and the mountains to the N., S., and E. At the summit are seen the pillars on which, according to Giotto's plan, it was proposed to raise a spire of 100 ft., but the project was abandoned by Gaddi.

Opposite the S. side of the Campanile is the **Oratory of the Misericordia** (Pl. F, 4), belonging to the order of brothers of charity founded in 1244, who are frequently seen in the streets garbed in their black robes, with cowls covering the head and leaving apertures for the eyes only. It contains a terracotta relief by *Andrea*

della Robbia at the altar; in a side-room on the right, a statue of the Virgin and St. Sebastian by *Benedetto da Majano*, and a painting, the Plague of 1348, by *Lodovico da Cigoli*.

Adjacent to the E. is the *Canonry (Casa dei Canonici)*, erected in 1827 by *Gaetano Baccani*; at the portal are the statues of Arnolfo del Cambio and Filippo Brunelleschi, both by *Luigi Pampaloni* (1830). — Into the wall of one of the following houses (No. 29) is built the *Sasso di Dante*, a stone on which the great poet is said to have been wont to sit on summer evenings.

The *Via del Proconsolo* then leads to the S. to the Piazza S. Firenze (Museo Nazionale; see p. 413). — In the piazza of the Cathedral, farther on, at the corner of the Via dell' Oriolo, is the *Palazzo Riccardi*, formerly *Guadagni*. — [In the Via Oriolo, immediately to the right, is the handsome new *National Bank* by Cipolla.]

Opposite the choir of the cathedral, is situated the **Opera del Duomo**, above the entrance of which is a bust of Cosimo I. by *Giovanni dell' Opera*. It contains a number of works of art belonging to the cathedral and to the baptistery (open in the forenoon, fee 50 c.).

A few interesting sculptures have been built into the walls of the Vestibule, which we enter first. *B. Bandinelli*, Figures of saints, portrait of himself (1556), figure of an angel from the organ-choir in the cathedral; on the left is a door by *Michelozzo*. *Portigiani*, Relief of the Madonna. — First Floor. 1st room. *Brunelleschi's* model of the cathedral cupola, earlier models of the façade, by *Giov. da Bologna*, etc. Above the door, Magdalene by *della Robbia*. 2nd room: chiefly modern designs for the façade of the cathedral; Nos. 11, 8, 9 are by *De Fabris* (p. 408); No. 13 is said to be *Giotto's*.

The door to the right in the court leads to a Hall, in which is preserved the massive silver altar belonging to the Baptistery, exhibited there only on the Festival of St. John. The principal reliefs with which it is adorned are the Nativity of Christ by *A. Pollajuolo* (below, to the left), and Herodias (above, to the right) and the Beheading of John the Baptist (below, to the right), by *Andrea Verrocchio*; in the centre is a statuette of the Baptist, by *Michelozzo*. Here, too, are kept a huge silver cross, the lower part of which is by *A. Pollajuolo*, two tablets with Byzantine representations in enamel, and, on the wall on the left, a crucifix by *Ghiberti*.

The Via dei Servi and SS. Annunziata, see p. 422; the Via Ricasoli, the Accademia delle Belle Arti, and S. Marco, see pp. 424, 426; the Via Cavour, and the Palazzo Riccardi, see pp. 428–30.

The Via Rufalini, which lies a little to the E. of the Piazza del Duomo, passes the small piazza of *S. Maria Nuova* (Pl. G, 4, 5), with the large **Ospedale di S. Maria Nuova**, founded by Folco Portinari, the father of Dante's Beatrice, and the church of S. Egidio, with a portico by *Buontalenti*. Above the door is a terracotta relief of the Coronation of the Virgin, by *Lorenzo di Bicci* (1420). The façade is also embellished with two frescoes of the 15th century. At the back of the high-altar are a Madonna by *Andrea della Robbia*, and a ciborium with a door by *Ghiberti*. — Opposite the church, on the ground-floor of No. 29, which once contained *Lorenzo Ghiberti's* studio, is exhibited the small *Picture Gallery* of the hospital

(closed; the custodian may be asked for opposite, at the entrance to the hospital, No. 1; ½-1 fr.).

Vestibule: **A. Verrocchio*, Madonna in relief (terracotta). — Large Room: *48-50. *Hugo van der Goes* (d. 1485), Adoration of the Child, and four saints, with the portraits of the donor, Tommaso Portinari, agent of the Medici in the Flemish trading city of Bruges, and his wife; 20. *A. Orcagna* (?), St. Matthew; 22. *Raffaellino del Garbo*, Madonna and saints, 23. *Fil. Lippi*, Madonna. — II Room. *71. *Fra Bartolommeo* and *Mariotto Albertinelli*, Last Judgment (damaged; the adjoining copy shows the details), 63. *Sogliani*, Assumption; 64. *Fra Angelico da Fiesole*, Madonna and Child with four saints; 65. *Cosimo Rosselli*, Madonna and Christ; 72. *Albertinelli*, Annunciation.

The Casa di Riccori (Pl. H, 4), in the Via della Pergola, which skirts the E. side of the Spedale S. Maria Nuova, was once occupied by *Benvenuto Cellini*.

From the Via della Pergola the Via degli Alfani leads to the N.W. to the church of *S. Maria degli Angioli* (Pl. G, 4), the cloisters of which contain frescoes by Andrea del Castagno, and to the *Palazzo Giugni*, built by Ammanati in 1560, with a fine court.

To the S.E. of the Via della Pergola, and parallel to it, runs the Via di Pinti, in which is situated the church of **S. Maria Maddalena de' Pazzi** (Pl. H, 5). The cloisters in front of the church were designed by *Giuliano da Sangallo* (1479); the columns were modelled after an antique capital found at Fiesole. In the 2nd chapel, on the left, is a Coronation of the Virgin by *Cosimo Rosselli*; the richly decorated chapel of the high altar is by *C. Ferri*, the altarpiece by *Luca Giordano*. — In the adjacent Via della Colonna, No. 1, is the entrance to the chapter-house of the monastery belonging to the church, which contains a large *Fresco by *Perugino* (Christ on the Cross, date about 1500, the most worthy representation of the Saviour by this master), and is open daily, 12-4 (25 c., on Sun. free).

The Via della Colonna connects the new *Piazza d'Azeglio* (Pl. I, 5), which is laid out in promenades, and the *Piazza dell' Annunziata* (p. 422). In this street, No. 31, is the exhibition of the *Società d'Incoraggiamento delle Belle Arti* (open daily, 10-4; admission 60 c.).

In the *Palazzo della Crocetta* (Pl. H, 4), Via della Colonna 26, is the ***Museo Archeologico** (director, Cav. Milani; adm. p. 379), removed hither in 1884 from S. Onofrio (p. 434).

The antique sculptures and the coins and gems are on the Ground-Floor.

The Egyptian and Etruscan Museums are arranged in appropriately decorated rooms on the First Floor.

Egyptian Museum (excellent catalogue by Schiaparelli, 30 c.).

Hall of the Gods. At the door, 5-5. Small field-badges; 6. Sacrificial table; 39. Bes (Typhon); 40. Mummy of an ape. In the cases are statuettes of gods. *Case VII.* Images of sacred animals; *Case VIII.* Mummies of ibises, hawks, and cats, and religious implements. *In the centre:* 117. The Goddess Hathor suckling King Horemheb, a statue from Thebes (15th cent. B.C.), found in the ruins of the temple of Isis near S. Maria sopra Minerva at Rome. — Hall of Inscriptions. Chariot and bow of poplar wood from a Theban tomb of the 14th cent. B.C., probably

captured from some Asiatic tribe. *By the columns* 14, 15. Wooden statuettes of two slave-girls baking bread (Memphis, c. 2000 B.C.). *At the ends* 1-12, 16-18. Sepulchral reliefs from the ancient empire. *Between the Columns* *31, 32. Statues of the high-priest Ptahmes from Memphis (18th cent. B.C.); the former in quartzite. *In the centre* 33. Limestone sarcophagus. *At the ends.* Sepulchral reliefs and inscriptions (16th to 6th cent. B.C.). 37-40. Wall-paintings of the 18th cent. B.C.: 41. Colonnaded court with birds; 44. Serbo (both 18th cent.); 46. Funeral rites; 47. Artisans (18th cent. B.C.); 48. Isis I. receiving the necklace from the goddess Hathor (18th cent. B.C.) from the same tomb; 50. Coloured relief of Ma, the goddess of truth; 56. Head from Memphis, (right) 57. Statuette of a priest (18th cent. B.C.). *At the door* the monster Cabahra, fragment of a statue from Sais (6th cent. B.C., found near S. Maria sopra Minerva at Rome). *On the centre table* 131, 132. Heads of the goddess Seth to begin of the same origin. — HALL OF MUMMIES. 1. Mummy of a woman (7th cent. B.C.), on a modern death-bed imitated from a wall-painting. Underneath are four canopi or vessels containing the intestines. 6, 7. Sarcophagus of the sister of an Ethiopian princess (7th cent. B.C.). No. 22. of the papyri contains a representation of the judgment of the dead. — HALL OF DEVELCHRAE AND DOMETI. *Observe* *1-2. Portrait-busts of the 14th and 15th cent. B.C. *Case I.* Decorations of mummies. *Case II.* 6, 7. Two chairs from Thebes tombs (c. 2000 B.C.). *Case VII.* 22. Draughtsmen; 23. Dice; 28. Harp; 44-54. Plaited palm leaves. *Case VIII.* Trichets, sandals of palm fibre. *Case IX.* Toilet objects, including 64-66. Mirror, basket, comb, and vase containing black dye for the eye-brows found in the sarcophagus mentioned above (c. 6, 7). — HALL OF THE VASES. *Case I.* Vessels from the most ancient tombs of Memphis and Thebes. *Case V.* 3, 4. Alabasters, bearing the names of kings (c. 3000 B.C.). *Case VI.* Foreign vessels imported into Egypt. *Case VII.* Remains of fruit, eggs, &c. ALEXANDRIAN HALL (reached by retrocessing the last two halls). 1-2. Mummies of the 2nd cent. A.D. *Cases I-III.* Products of the Greco-Roman period. *Case II.* *3. Portrait of a woman from a mummy coffin of the 2nd cent. A.D. *Case III.* 31. Embalming vessels from the sanctuary of St. Menas, near Alexandria. *Cases IV-VI.* Vessels and sculptures from Cyprus.

Etruscan Museum. HALL I. Etruscan pottery of black clay (bucchero) of the 7th and 6th cent. B.C. In the centre and beside the door, *Cinerary urns with faces, symbols of the departed. HALL II. Richly elaborated pottery (6th and 5th cent. B.C.), toilet and domestic articles, the decoration is in imitation of a tomb at Vulci. — HALL III (beyond the V. Hall, see below). Metal work. In the centre, Etruscan bronzes and Greek vases from a tomb near Chiusi (c. 400 B.C.). *Cases I & II.* Candelabra, handles, etc. *Case III.* Iron weapons. *Case IV.* *Armour with traces of gilding from Cervetri (3rd cent. B.C.). *Cases V-VII.* Weapons; 22. Bow-stretcher; 23. Mace, with spikes; 27. Model of a plough. *Cases VIII-XII.* Implements and Vessels. *42. *Silver situla from Chiusi. 49. Handle of a pitcher; 50. Death mask; *62. Bird-cage from Chiusi. *Cases XIII-XV.* Objects for the toilet and the gymnasium. Under the window are objects in ivory and bone. *61. Fibulæ and crane (probably Greek); *62. Bucchero and Bronze. HALL IV. *In the centre* *Chimæra, a fine work of the 5th cent. B.C., discovered at Arezzo in 1846; *in the corners* *Minerva (lower half restored) found at Arezzo in 1881; Statue of an orator found near the Trasimeno lake in 1883. *In Cases I & II* are statuettes arranged in chronological order from the 7th cent. B.C. (1) to the Roman period. *Case V.* Mirrors. *At the window* *1. Portrait-bust of the Roman period; *2. Bacchus; 3. Jupiter; 6. Minerva (Umbrian); 7. Warrior (Sardinian); *14, 15. Warriors, after figures in the pediment sculptures of the temple of Æginia; 20. Vertumnus, found at Pozzuoli. *At the other window* *Situla from Bolsena, with a fine relief of the Return of Bacchus to Olympus (c. 3rd cent. B.C.). We now retrace our steps and enter HALL V. *In the centre* Bronze seat and other articles from a tomb near Chiusi. *Cases I-III.* Vases (in I. very early Italian, II. after Asiatic models, III. early Corinthian, Attic, and Chalcidian). — HALL VI. (gallery). *Greek painted vases from

the 6th to the 3rd cent. B.C. *Cases V-IX* Attic vases with black figures. *Cases X XIV* Beautiful Attic vases with red figures. *Cases XX XXI* South-Italian vases. *Cases XXIII XXVIII* Reproductions of native manufactures. *In the centre*, the **François-Vase (so-called after its first possessor), a work of the 7th or 6th cent. B.C. It is decorated with (first section) the Calydonian Hunt, Theseus and the Minotaur, (2nd section) Lapithae and Centaurs, Funeral games in honour of Patroclus, (3rd section) Marriage of Peleus and Thetis, Dionysus and Hephaestos in Olympus, (5th section) Figures of animals, (on the handle) Fight for the body of Achilles; (at the foot) Battle of pygmies and cranes. – HALL VII. *Case XXII XXVI* Etruscan-Campanian vessels. *Case XXVII* Vessels from Orvieto. *Cases XXVIII XXXII* Red pottery from Arezzo. – The door on the left admits us to HALL VIII, which contains some good *glass; in the centre, gold ornaments. The other door admits to HALL IX. *Cinerary urns, some in the shape of houses (a very fine specimen on the left above the stone tomb-door), some in the shape of human beings, while later examples take the form of a couch with a portrait of the deceased on the lid. *In the centre* *Clay sarcophagus from Chiusi, with abundant traces of painting, archaic stele from Fiesole, sarcophagus of tufa from Orvieto. HALL X. *Cinerary urns with mythological designs. *In the centre* *Alabaster sarcophagus from Corneto, with a painting of a battle of Amazons.

Ascending the staircase from Hall VII. to the second floor, we enter the GALLERIA DEGLI ARAZZI (admission, see p. 390; excellent catalogue, 1 fr.).

The first rooms contain ancient woven and embroidered stuffs of the 14th (Coronation of the Virgin) and 15th cent., and fine specimens of satin, gold brocade and damask of the 16th, 17th and 18th centuries. – Then come the ARAZZI, the produce of the Florentine tapestry factory which was founded under Cosimo I. by Nicolaus Karcher and Jan van Roost of Brussels, and which prospered and fell with the house of Medici. The word *Arazzi*, like the English *Arras*, is derived from the town of Arras in French Flanders, one of the most celebrated ancient seats of tapestry manufacture; the French term 'Gobelins' is elsewhere more general. The cartoons for the tapestry exhibited here were designed in the 16th cent. by *Bronzino* (Nos. 117, 122, 123), *Salviati* (Nos. 111, 118-120), *Bachiacca* (Nos. 13-15, 19-22), *Allori* (Nos. 28, 29, 35, 40), *Stradano*, *Pocetti*, and others. The imitation of painting in tapestry was raised to its height in the 17th cent. by *Pietro Paolo* of Paris, in whose hands the decorative character of the produce deteriorated (Nos. 24, 30, 31, 37, 39-43, 97, 99, 112-116, 126. History of Esther 75-95). The manufactory was closed in 1737. Here also are some German tapestries of the 15th cent. (David and Bathsheba, 63-65), and some from the Netherlands of the 15th (No. 66) and 16th cent. (Nos. 71-74, 88-90. Henry II. and Catherine de Medici 67-69).

The adjoining Piazza and church of *SS. Annunziata*, see p. 422.

In the Via di Pinti, No. 62, farther N., is the *Palazzo Pandolfini* - Timanzi (Pl. H, I, 4), erected by Giuliano da Sangallo in 1490, and restored in the 17th cent. by Silvani. It contains a collection of Japanese porcelain, of weapons, and of pictures, including Madonnas by Fra Filippo Lippi and Fra Diamante (for sale).

From the Piazza d'Azeglio (p. 410) to *S. Ambrogio* and *S. Croce*, see pp. 422–418.

6. From the Piazza della Signoria to S. Croce and the Piazza d'Azeglio.

Quitting the Piazza della Signoria (p. 386), we follow the *Via de' Gondi* to the right, which leads us to the PIAZZA S. FIRENZE

(Pl. F, 5), with the church of that name. No. 1 in this Piazza is the *Palazzo Gondi*, begun in 1490 by Giuliano da Sangallo, and completed in 1874 by Poggi, with a rustica façade and a handsome court. In one of the rooms on the first floor is a marble chimney-piece, with a relief by G. da Sangallo. From this point the Via del Proconsolo (Pl. F, 5) diverges to the Piazza del Duomo.

Immediately on the right in the Via Proconsolo rises the *Palazzo del Podestà*, commonly known as **Il Bargello** (Pl. F, 5), begun in 1255, and from 1261 the residence of the *Podestà*, or chief magistrate of Florence. The building was repeatedly damaged by fire and water during the riots of the 14th cent., but was afterwards restored and strengthened. From the end of the 16th cent. down to 1859 it served as a prison and seat of the head of the police (Bargello). The oldest part of the building, towards the Via Proconsolo, is of ashlar, the upper story (added in 1332) and the extension towards the E. are of rough, unhewn stone. Between 1859 and 1865 the imposing structure was judiciously restored and fitted up for the new **National Museum**, illustrative of the mediæval and modern history of Italian culture and art. Part of the collection, which is still in course of formation, belongs to the state, and part to private individuals, and it is therefore by no means uniformly valuable. It contains several admirable works, such as the Renaissance bronzes formerly in the Uffizi and the Palazzo Vecchio (comp. p. xlviii). Adm., see p. 380; catalogue, Italian 2, French $2^1/_2$ fr. The most important works are labelled with the masters' names.

The Ground Floor contains a valuable collection of weapons formerly in the possession of the Medici, comprising many pieces of great worth and beauty. To the right, an interesting monster cannon in bronze, cast in 1638 by *Cosimo Cenni*, in the middle cabinet, wheel-lock muskets inlaid with ivory; in the last cabinet, helmet and shield of Francis I. of France, of Milanese workmanship. The room in the tower contains several suits of armour and a Turkish saddle.

We then enter the picturesque Court, embellished with the armorial bearings of former Podestà's, and forming with its fine colonnades and flight of steps an eloquent picture of the spirit of the 14th century. The colonnades contain a fountain, a marble door of the 15th cent. (ascribed to *Benedetto da Rovezzano*), and the frame-work from the organ-loft (cantoria) of the cathedral by *Donatello* and *Luca della Robbia*. The walls are painted with the armorial bearings of the different quarters of the town. — The small colonnade opposite the tower-room contains a portal of the Palazzo Pazzi by *Donatello*, the 'Marzocco' (see p. 387) of the same artist and figures of saints in the style of the Pisani. — The Staircase, halfway up which is a triumphal arch of 1502, ascends to the —

First Floor. The vestibule, known as Verona, contains three bells, the oldest cast by *Bartolommeo Pisano* in 1248. — I. Sa-

LOON. To the left, *Vincenzo Danti*, Cosimo I.; *Baccio Bandinelli*, Adam and Eve. To the right, **Donatello*, David, characterised by a youthful, awkward consciousness of victory (1416); *Vinc. Danti*, Deceit conquered by Honour; between the two last, four bas-reliefs of dancing Genii by *Donatello*, full of vigour but exaggerated and unpleasing, undertaken for the organ-loft of the cathedral in 1433. **Michael Angelo's* 'Victory', an old man fettered by a youth, unfinished, perhaps destined for the monument of Julius II. at Rome; *Michael Angelo*, Dying Adonis with the Boar, probably a work of the master's early period, which ended in 1500; *Giov. da Bologna*, Virtue triumphant (1570). *Michael Angelo*, Drunken Bacchus, executed during his first residence in Rome (1496–98), an unpleasing work in spite of the lifelike representation of the human body. — On the walls Ten *Bas-reliefs of singing and dancing boys and girls, executed for the decoration of the organ in the cathedral, by *Luca della Robbia* (1431–40).

The naive charm of childhood has probably never been better expressed than in these clearly and beautifully arranged groups of singing and dancing boys and girls, which are equally attractive for their truth and naturalness and for their grace of movement and form.

II. SALOON ancient furniture and crystal, dating from the 16th and 17th centuries, and Bohemian glass.

III SALOON fine collection of fayence, chiefly from the celebrated manufactories of Urbino, Gubbio, and Faenza (16th cent.). These in the glass-cabinets in the middle were acquired by the Medici from the Dukes of Urbino. Below a coloured relief (Madonna, with a worshipping Podestà), is the entrance to the —

IV SALOON, originally a chapel, but for centuries a dingy prison, adorned with Frescoes by *Giotto* or his pupils.

Opposite as Paradise, with a *Portrait of Dante as a youth; the two heads behind Dante are said to be portraits of Corso Donati and Brunetto Latini, the figure behind the cardinal (to the left, by the window), a young man in a yellowish robe, is possibly Giotto himself The work, which was painted about 1302 in allusion to the peace of 1301, has suffered terribly, and has been restored with little care since 1850 when the whitewash which covered it was removed On the right and left below it, a Madonna and St Jerome (1490 and 1491); on the entrance-wall, almost obliterated, the Infernal regions; at the side, the history of St. Maria Ægyptiaca and Mary Magdalene, much damaged.

This saloon also contains mediæval crosses, goblets, episcopal rings, reliquaries, mediæval goldsmith's work, valuable niellos, enamels, choir-stalls of 1493, and an inlaid choir desk (1496).

V. SALOON. In the first cabinet, carvings in ivory. consular diptych, two triptychs of the 14th cent., *Madonna in the style of Orcagna, crozier of the 13th cent., Byzantine casket. In the centre, cabinets with fine crystal of the 16th century. By the window, two ivory saddles of the 14th century. (The door to the left in this saloon leads to the second floor, see below.)

VI. SALOON (and the 7th) Bronzes. In the centre: ***Donatello*, David, a slender youthful figure, noble both in gesture and

bearing, ranking with the St. George at Or S. Michele as one of the most pleasing works of the artist. By the walls 19. Portrait-head by *Donatello*, 25. Portrait-bust of a nun by *Lorenzo Vecchietta*, between the two last, relief of a dog by *Benvenuto Cellini*, then grotesques in bronze; fountain-figures; peacock; statuettes of Apollo and Juno, of the school of *Giovanni da Bologna*. The cabinet contains statuettes from antique and Renaissance works.

VII. Saloon. In the centre *Donatello*, a Cupid treading on a snake, **Giov. da Bologna*, Mercury, a bold but thoroughly successful work, executed in 1580 for a fountain at the Villa Medici in Rome; **Andrea Verrocchio*, David, attractive by its truth, the tender handling of the youthful limbs, and the Leonardesque head, but not so dignified either in bearing or form as Donatello's David in Room VI. — By the walls, to the left of the entrance Crucifixion, a bas-relief (partly gilded), two cabinets with imitations of ancient and Renaissance sculpture, below, Hercules and Antæus by *A. Pollajuolo*, colossal bust of the Grand Duke Cosimo I in bronze, by *Benvenuto Cellini* (1546); the model in wax (1545) and bronze for that master's Perseus (somewhat differing from it; p. 387) is also placed here; *Bertoldo* (pupil of Donatello), Ancient battle-scene in relief; below, reliquary of SS Protus and Hyacinthus by *Lor. Ghiberti* (1428). The cabinets by this and the following wall contain portraits of the 15th cent. and other admirable small reliefs. — End-wall Abraham's Sacrifice by *Lor. Ghiberti*, and the same by *Fil. Brunelleschi*, specimens produced in their competition for the execution of the gates of the baptistery (p. 405).

The composition of Ghiberti is the less harmonious but the calmer of the two. Its dignified draped figures, especially that of Isaac, are full of a true antique feeling for beauty, while in Brunelleschi's relief the principal figures are represented in violent movement, and Isaac is besides remarkably ugly. The subordinate figures, including the ram, are also in positions of over-strained activity. In technical execution Ghiberti is superior.

Between the two last, a Crucifixion, by *Agostino di Duccio* (?), and a Frieze of children by *Donatello*; below, a recumbent figure of Mariano Soderino in bronze, by *Lor. Vecchietta* (1428). — Window-wall Francis Xavier, Death of Joseph, and St. Theresa, reliefs by *Soldani*, in front, two handsome candelabra. — By the exit *Bust of Michael Angelo in bronze (once the property of his servant). *Turkey-cock and eagle by *Pietro Tacca* (17th cent.). — We now return through the 5th Saloon and ascend to the —

Second Floor. I. Room. On the walls, interesting frescoes by *Andr. del Castagno* (about 1450), transferred to canvas, the finest being nine portrait-figures (Filippo Scolari, Farinata degli Uberti, Niccolò Acciajuoli, p. 456, the Cumæan Sibyl, Esther, Tomyris, Dante, Petrarch, and Boccaccio), formerly in the Villa Pandolfini at Legnaja; a Pieta by *D. Ghirlandajo*, a Fresco by *Giottino*; fine coffers. The glass-cabinets contain articles of clothing dating from the 16th and 17th cent., altar-cloths, and ecclesiastical vest-

ments. The two *Stained-glass windows, representing the Nativity, and the Adoration of the Magi, the latter with the armorial-bearings of Leo X., from designs by *Luca Signorelli*, were formerly in the cathedral at Cortona.

II. Room. To the right, glazed terracotta reliefs by the *Della Robbia*. The earlier works, by *Andrea*, are white upon a blue ground, while the later works by *Giovanni* and others are entirely coloured. At the wall to the left, two *Madonnas, one of which has a fine sandstone pedestal in the style of Donatello. Above the door, Annunciation; near it, Adoration of the Holy Child (dated 1521); opposite are a Pietà, and a round relief of the Madonna, in which the flesh parts are left unglazed. Farther on is an entirely white relief of Christ and Mary Magdalene; still farther, by the first wall, a coloured Pietà; St. Dominic; Five Saints. — *Bust of Niccolò da Uzzano by *Donatello*. By the windows two portrait-busts, the second one near the door to the left being Charles VIII of France, by *Antonio Pollajuolo*. By the wall to the right a marble frame by *Jacopo da Settignano* for Fra Angelico's Madonna in the Uffizi (p. 399). In the centre is a collection of dies.

In the III. Room (tower-room) are tapestries, etc. — We now return to Room I and pass to the left into the —

IV. Room. Works in marble. In the centre *Donatello*, John the Baptist, a companion-piece to the Magdalene in the Baptistery; by the door to the left, **Mino da Fiesole*, Bust of Rinaldo della Luna (1461); *Benedetto da Rovezzano*, five bas-reliefs in marble, representing the history of S. Giovanni Gualberto (1530), *And. del Verrocchio*, tomb-relief of the wife of Fr. Tornabuoni who died in her confinement (1477); square relief-portraits of Federigo da Montefeltro and Galeazzo Sforza; by the window-wall, a beautiful 'angel musician', of the school of *Giotto*, Bust of Pietro Mellini, by *Benedetto da Majano* (1474); *Bust of Matteo Palmieri (1468), by *Antonio Rossellino*. Above, Holy Family, by *Pierino da Vinci*, a nephew of Leonardo; **Mino da Fiesole*, Madonna; **Donatello*, S. Giovannino (Young St. John), exhibiting a delicate beauty rare in this master; portrait-bust of Franc. Sacchetti, on the entrance-wall, portrait-bust of a young lady by *Mino da Fiesole*.

V. Room. In the centre *Benedetto da Majano*, John the Baptist (1481); **Sansovino*, Bacchus (injured by fire); **Michael Angelo*, Statue of Apollo (or rather, of David, 1530, unfinished). On the wall, to the left of the entrance: *Andr. del Verrocchio*, *Madonna and Child, and a Portrait-bust, **Matteo Civitali*, Faith; *Rossellino*, Mary adoring the Child, a large medallion. Below these: *Jacopo della Quercia*, Boys bearing garlands (a frieze from the tomb of Ilaria del Carretto at Lucca, 1413, p. 383); *Ant. Rossellino*, John the Baptist. — End-wall: *Luca della Robbia*, Delivery and Crucifixion of St. Peter (1438); **Michael Angelo*, Bust of Brutus, a very late work of the master, unfinished (for the reason given in

the inscription alluding to the suppression of liberty at Florence); **Michael Angelo*, Madonna with the Child and St. John the Baptist, an unfinished relief, unique among his youthful works for its calm beauty. Mask of a Satyr, said to have been executed by *Michael Angelo* when in his 15th year (probably a copy only); the gap among the teeth was made on the jesting advice of Lorenzo il Magnifico. Above, on the right and left, are two fine busts of children; portrait-bust of Giovanni de' Medici (delle Bande Nere; p. 431); below, early-Christian sarcophagus with a representation of Jonah. — Window-wall: Coronation of an emperor, a relief of the 13th cent. (the crown and the hands of the bishop restored in plaster). — End-wall: Bust of Piero de' Medici (1453), by *Mino da Fiesole*, and a relief of the Madonna and Child by the same master. Below these, Leda by *Bart. Ammannati*. Bust of Macchiavelli (1495).

From the IV. Room we proceed to the right to the VI. Room, which contains a collection of coins from 1200 to 1850, a valuable assortment of seals, and French Gobelins of the time of Louis XV.

On the opposite side of the Via Proconsolo is the church of **La Badia** (Pl. F, 5, entrance in the passage, to the right), founded by Willa, the mother of the Tuscan Margrave Hugo, who died about 1000 A.D. The present building was chiefly erected by *Segaloni* (1625), who left nothing of the original edifice (built by *Arnolfo del Cambio* in 1285) except the termination of the choir, and thus destroyed a number of frescoes by Giotto, Masaccio, and others.

The door next the Bargello is by *Benedetto da Rovezzano*, 1495; in the lunette a relief by *Benedetto Buglioni*. In the INTERIOR a *Madonna and saints, by *Mino da Fiesole*. Monument of Bernardo Giugni (1466) and to the left that of the Margrave Hugo (1481), both by *Mino da Fiesole*; then, *Madonna appearing to St. Bernard, by *Filippino Lippi*, 1480. The beautiful wooden ceiling is by *Segaloni*. — The graceful CLOISTERS (1330) also deserves inspection. — The MONASTERY COURT contains remains of monuments of the old nobleese (with whom this was a favourite church in Dante's time) and unimportant frescoes of the 15th century. — In the second passage to the right of the church is a chapel containing a fine picture of the 14th century.

Following the Via Ghibellina from the Bargello, we reach a building on the right, part of which is occupied by the *Teatro Pagliano* (Pl. F, G, 6). At the entrance to it (No. 83 in the street), a lunette of the first flight of steps is adorned with a *Fresco* of the middle of the 14th cent., representing the 'Expulsion of the Duke of Athens (p. 382) from Florence on the festival of St. Anne, 1343', interesting on account of the view it contains of the Palazzo Vecchio. The lunette, which is closed, is opened on application to the custodian of the theatre (50 c.). — From the Bargello the Via del Proconsolo leads to the Piazza del Duomo (p. 404), passing on the right (No. 10) the **Palazzo De Rossi*, formerly *Quaratesi* (Pl. F, 5), by Brunelleschi, with a handsome court, at the corners are the armorial bearings of the Pazzi, to which it once belonged, by Donatello. A little farther on is the *Palazzo Nonfinito* (Pl. F, 5), in the

baroque style by Buontalenti (1592). — Between these two palaces diverges the Borgo degli Albizzi (Pl. F, G, 5), containing the *Palazzo Altoviti* (No. 18), adorned with the busts of celebrated Florentines ('I Visacci', i.e. 'the caricatures'; 1570).

In the spacious *Piazza S. Croce (Pl. F, G, 6) rises **Dante's Monument**, by *Pazzi*, inaugurated with great solemnity on the 600th anniversary of the birth of the great poet (b. 1265), 14th May, 1865, a white marble statue 19 ft. in height, on a pedestal 23 ft. high, the corners of which are adorned with four shield-bearing lions with the names of his four most important works after the Divina Commedia: the Convito, Vita Nuova, De Vulgari Eloquentia, De Monarchia. Round the pedestal below are the arms of the principal cities of Italy. — To the right is the *Palazzo dell' Antella*, with a façade decorated with frescoes which were executed in 1620 within the short space of 27 days by *Giovanni da S. Giovanni* and other masters. To the W. is the **Palazzo Serristori*, a graceful structure by Baccio d'Agnolo.

The church of *S. Croce (Pl. G, 6), a cruciform edifice borne by columns, was begun in 1294, from a design by *Arnolfo di Cambio*, for the Franciscans, who at that time were the popular favourites among the monkish bodies. It was completed in 1442, with the exception of the façade, which was skilfully executed in 1857-63 by *Niccolo Matas* from the old design by *Cronaca*. The tower has also been well restored. Over the central door is a bas-relief (Raising of Christ), by *Dupré*. The interior, consisting of nave and aisles 163 yds. in length, and each 9 yds. in width and 65 ft. in height, with a transept 14 yds. in width, and open roof, rests on 14 octagonal pillars placed at considerable intervals, and produces an impressive effect, enhanced by its numerous monuments of celebrated men. This church may be called the Pantheon of modern Italy, and its interest is greatly increased by the frescoes of *Giotto* and his successors *Taddeo Gaddi*, *Maso di Banco*, *Giovanni da Milano*, *Agnolo Gaddi*, etc., which were discovered within the last twenty years under the whitewash (best light in the morning). In 1566 *Giorgio Vasari*, by order of Cosimo I., made several alterations on the altars, which however hardly accord with the simple dignity of the interior and are therefore to be removed.

Entrance Wall. Over the central door are a window filled with stained glass from drawings by *Lorenzo Ghiberti*, and a bronze statue of St. Lewis by *Donatello*.

Right Aisle. At the entrance, honorary monument to G. B. Niccolini, the poet, by *Pio Fedi*. — On the right, farther on, *Tomb of Michael Angelo, whose remains repose below it (d. at Rome, 1564), erected in 1570 after *Vasari's* design, the bust by *Battista Lorenzi*, the fine figure of Architecture by *Giovanni dell' Opera*, Painting and Sculpture by *Lorenzi* and *Valerio Cioli*. — On the pillar opposite, the 'Madonna del Latte', by *Rossellino*, above the tombstone of Francesco Neri. Monument to Dante (interred at Ravenna, p. 336), with the inscription 'Onorate l'altissimo poeta', by *Stefano Ricci*, erected in 1829. — Alfieri (d. 1810), by *Canova* (erected by his friend the Countess of Albany). — *Marble pulpit, by the pillar to the

left by *Benedetto da Maiano*, described as the most beautiful pulpit in Italy. The five reliefs represent the Condemnation of the Franciscan Order, the Burning of the books, the Stigmata, the Death of St. Francis, and Exposition of the Rules of the Order; below are statuettes of Faith, Hope, Charity, Fortitude, and Justice. *Machiavelli* (d. 1527), by *Innocenzo Spinazzi* (1781), with inscription: Tanto nomini nullum par elogium. The learned (died 1810) *Benedetto da Cavalcanti*, above it is a frieze by *Donatello* representing John the Baptist and St. Francis. Adjacent is an Annunciation, an early relief by *Donatello*.

Monument of the composer Leonardo Bruni (d. 1444), erected shortly after his death by *Bernardo Rossellino*; above it a Madonna, bas-relief by *Mino da Fiesole*. The Botanical Mitchell Leopoldo Nobili. Opposite, in front of the nave, or towards the nave, Vincenzo degli Albizzi, minister of Leopold I., by *Pietro Tenerani*.

Right Transept. At the corner Monument of Principe Neri Corsini (d. 1850) by *O. Pantanelli*. The Chapel of the Cavalcanti or the S. Sacramento (1st on the right) is adorned with frescoes on the right from the life of St. Nicholas and John the Baptist, on the left from that of St. John Evang. and Antony by *Agnolo Gaddi*; on the right and left two holy monks, life-size, by the *della Robbia*; on the left, the Monument of the Countess of Albany (d. 1824), widow of the young Pretender, by *Luigi Giannini*; the two angels and the bas-relief by *Benzoni*. Further on, Cappella Baroncelli, now Ginori, with frescoes from the life of the Virgin, the principal work of *Taddeo Gaddi*. Over the altar a Pietà in marble by *Bandinelli*; on the right a statue of the Madonna by *Pierino Perugino*. Above these is the Madonna della Cintola, a fresco by *Bartolomeo Bizzarri* (a pupil of Dom. Ghirlandajo). To the right of the entrance to this chapel is a Gothic monument of 1327.

The door of the corridor leading to the sacristy is most crushed. To the left is a large crucifix of the school of Giotto. At the end of the corridor is the Cappella Bardi, erected by *Michelozzo* for Cosimo Pater Patriæ, with bas-reliefs by the *della Robbia* (Christ between two angels, above the door); Madonna with saints above the altar and marble ciborium by *Mino da Fiesole*. This chapel also contains a Crucifix of the Virgin by Giotto. Note the calm kindliness, the tender solicitude in the action of the Saviour, the deep humility in the attitude and expression of the slender Virgin. Let the student mark also how admirably the idea of a heavenly choir is rendered, how intent the choristers on their conducting, the prayers on their melody, how quiet yet how full of purpose, how characteristic and expressive are the faces, how appropriate the grave attentiveness and tender sentiment of some angels, how correct the action and movements of others, how grave yet how ardent are the saints, how admirably balanced the groups. (*A. C.*) The Sacristy (entrance by the handsome first door to the left in the corridor) contains frescoes (on the wall to the right) scenes from the Passion, by *Niccolò di Pietro Gerini*; 6 large stalls with ancient miniatures, and cabinets and doors with fine intarsia work. The Cappella Rinuccini (separated from the sacristy by a beautiful iron railing) is adorned at the altar, ceiling, and walls with paintings (scenes from the life of Mary Magdalene and Mary) by *Giovanni da Milano* (1365, comp. the frescoes of this master in the Cappella Baroncelli). (The cloisters, which adjoin this chapel, are entered from the Piazza, p. 418.)

The chapel to the right in the church on leaving the corridor contains frescoes of the time of Cimabue, representing the Contest of the Archangel Michael. The 3rd chapel belongs to the Bonaparte family; monument (1) of Carlotta Bonaparte (d. 1820) and (2) that of Julia Clary-Bonaparte (d. 1845) by *Bartolini*.

We now come to the chapels of the Peruzzi and the Bardi containing Giotto's frescoes, the work of his riper years, full of intelligent and antiquarian traditions, and clearly free from angelic help or assistance. These are the works which influenced by it Brunelleschi in 1420. In the Cappella Peruzzi Giotto has portrayed the life of the two St. Johns (to the left) Zacharias at the altar; "Nativity

of the Baptist (with a very fine figure of Elizabeth), *Dancing of the daughter of Herodias, (on the right) Vision of the Evangelist in Patmos, from the Apocalypse, Resuscitation of Drusiana and *Ascension of the Evangelist, whose tomb his disciples find empty. The altar-piece, a Madonna with SS. Rocco and Sebastian, is ascribed to *Andrea del Sarto*. — In the Cappella Bardi, the early *Giotto* depicts scenes from the life of St. Francis of Assisi: (on the right above) Confirmation of the rules of his order by the Pope, St. Francis before the Sultan (belonging the Magi to the ordeal of fire), St. Francis blessing Assisi on his death-bed, and St. Francis appearing in a vision to the Bishop of Assisi; on the left, St. Francis flees from Rome, He appeals to St. Rufino (by Bernardo Daddi) and his *Stigmata, a marble group, distinguished by variety, character and harmony of composition; in the ceiling are frescoes representing Poverty, Chastity, and Obedience, the three chief virtues of the order, and the saint in glory. The vestiges above the windows are embellished with the figures of saints, among which that of St. Clare is especially attractive. The altar-piece is a portrait of St. Francis, with twenty lateral pictures (14th cent.).

The Choir is adorned with *Frescoes by *Agnolo Gaddi* (middle of the 14th cent.), representing the legend of the Finding of the Cross, and on the ceiling the four Evangelists and saints. The high-altar was executed from a design by *Vasari*.

Left Transept. The 1st and 2nd Chapels contain modern frescoes. In the 3rd Chapel, Martyrdom of SS. Lawrence and Stephen, frescoes by *Bernardo Daddi*; over the altar Madonna with saints, by *Giovanni della Robbia*. The 4th Chapel (S. Silvestro) contains frescoes by *Giotto*: Convocation of the Synod, Constantine and Miracles of St. Sylvester; Last Judgment (fresco retouched) above the sarcophagus of Oberto de Bardi; Entombment above the adjoining sarcophagus. The Cappella Bardi, in the N.E. corner of the transept (closed), built and decorated by *G. di Dono*, contains no objects of interest. In the following Chapel, Monument of the architect Alessandro Galilei, by *Pisanelli*, crowned by *Donatello* (executed in competition with Brunelleschi, see p. 400). — In the side chapel, the monument of Princess Sophia Czartoryska (d. 1837) by *Bartolini*, with a copy of Raphael's relief of the Madonna in the Bargello. Farther on, monument of the composer L. Cherubini (born at Florence 1760, d. 1842) by *Pampaloni*, erected in 1869.

Left Aisle. Tomb of the engraver Raphael Morghen (d. 1833) by *Pampaloni*. On the opposite pillar the monument of the celebrated architect Leon Battista Alberti, erected by the last of his family, a group by *Bartolini*, the master's last work, and unfinished. Carlo Marsuppini (d. 1453), secretary of state, by *Desiderio da Settignano*, surrounding the tomb of his predecessor Bruni (p. 419) in wealth of ornament. Vittorio Alfieri (d. 1803) by *Bartolini*. Niccolò Machiavelli (d. 1527) by *Pampaloni*. Raphael Trivulzio, master (d. 1701). Giovanni Cami (d. 1776) by *Spinazzi*. On the pillar a Pietà painted by *Angelo Bronzino*. Monument of the great Pompeo Signorini (d. 1853) by *Stefano Ricci*. Dante (Dante d. 1812) by *G. D. Poppi*. Adjoining the entrance to the monument of the savant Giov. Capponi. In the middle of the nave, near the choir, the marble tomb of John Corsini, Bishop of Baster, who died at Florence in 1439 when on an embassy from King Henry V. to Pope Martin V.

The Cloisters, erected by *Arnolfo del Cambio*, are now usually entered from the Piazza S. Croce, through a gate adjoining the church. They contain old monuments of the Alamanni, Pazzi, and della Torre families, as well as modern works by *Costoli*, *Santarelli*, *Bartolini*, etc. In the centre God the Father, a statue by *Bandinelli*. Opposite the entrance from the Piazza is the *Cappella de' Pazzi (the family which afterwards gave name to the famous conspiracy against the Medici), erected by *Brunelleschi* about 1420, with a handsome portal, the entablature of which,

borne by six ancient columns, is interrupted by an arch and cupola adorned with glazed and coloured lacunars. In front is a charming frieze of angelic heads by *Donatello* and *Desiderio da Settignano*. The interior, in the shape of a Greek cross with a flat dome, forms one of the earliest examples of the principle of architectural centralisation, which is so characteristic of the Renaissance. The terracottas, representing the twelve Apostles (below) and four Evangelists (on the pendentives), are by *Luca della Robbia*. — To the right (on entering), on the other side of the cloisters, is the old Refectory, containing a Last Supper by one of *Giotto*'s best pupils, the Crucifixion, with a genealogical tree of the Franciscans, and the legend of St. Francis, by an inferior hand. The Tribunal of the Inquisition, which was abolished by Grand-duke Peter Leopold, once held its sittings here. An adjoining room (to which a few steps ascend opposite the door) contains the Miracle of St. Francis (multiplication of the loaves), a fresco by *Giovanni da S. Giovanni*, with a portrait of the painter. — The *second row of cloisters, by *Brunelleschi*, one of the finest colonnaded courts of the early Renaissance, is now, like the former Franciscan convent, used for military purposes.

Leaving the Piazza S. Croce, we proceed to the S. through the Via de' Benci, at the end of which, on the right, No. 1, is the *Palazzo Alberti* (once the residence of Leon Batt. Alberti; restored in 1850), and reach the Ponte alle Grazie, see p. 452.

A little to the N. of S. Croce, at the corner of the Via Buonarroti, Via Ghibellina 64, is the **Casa Buonarroti** (Pl. G, 6), the house of Michael Angelo. In the 17th cent. a descendant of his family founded here a collection of pictures and antiquities, which the last of the Buonarroti bequeathed to the city. This *Galleria Buonarroti merits a visit chiefly on account of the designs and other reminiscences of Michael Angelo (adm., see p. 380; catalogue 30 c.).

Ante-Chamber. To the right, 10. *Perdomo*, Conversation-piece; *14. Battle of the Lapithæ and Centaurs, in relief, an early work by *Michael Angelo*, whose delight in bold movements, defiant attitudes, and the representation of vehement passion, is already apparent. Adjoining it, 12. the arm of a Discus-thrower (antique), above, Woman with a basket of fruit, by one of the *Robbia*; *5. Predella representing the Legend of St. Nicholas, by *Pesellino*. Above these are two portraits of Michael Angelo, on the right, by his pupil *Marcello Venusti*, on the left, 1., a later work, representing Michael Angelo as a young man.

To the Left of the ante-chamber is the *Room of the Drawings*: to the left, Head looking down, in red chalk, 12, 13. Studies for the Last Judgment in the Sistine Chapel; 15. Madonna with the Infant Christ (executed in colours). Architectural sketches, including the first design for the façade of S. Lorenzo.

To the Right of the ante-chamber is the — 1. Room. 22. Statue of Michael Angelo in a sitting posture, executed by *Ant. Novelli*, in 1620; on the walls are eighteen scenes from the great master's life, some of them in colours and others in grisaille, by painters of the 16th and 17th centuries. On the ceiling are similar scenes and allegories by the same artists. Opposite the statue is a large oil-painting of the Madonna and Christ, St. John,

and other saints by *Jacopo da Empoli*, of which Michael Angelo is said to have drawn the design. — II Room. Family pictures. — III. Room (chapel) 74. Madonna and Child, a bas-relief in marble, another early work of *Michael Angelo*; 73. Cast of a Descent from the Cross; *81. Bronze bust of Michael Angelo, by *Ricciarelli*. — IV Room Archives of MSS. of Michael Angelo and clay models and autographs of the master. In the last room is some majolica.

Above the door of No. 93, Via dell' Agnolo, the next street parallel to the Via Ghibellina, is a Madonna by *Luca della Robbia*.

Farther to the N.E., in the Piazza S. Ambrogio, is the church of S. Ambrogio (Pl. H, 6). In the interior, on the right, 2nd and 3rd chapels, pictures of the school of *Spinello Aretino*; to the left in the choir, a *Canopy by *Mino da Fiesole* (1482) and a large fresco by *Cosimo Rosselli*.

The Via S. Ambrogio, on the left side of which is a handsome new *Synagogue* (*Tempio Israelitico*; Pl. H, 5), leads to the *Piazza d'Azeglio*, see pp. 412, 410.

D. From the Piazza del Duomo to SS. Annunziata and S. Marco, returning by the Via Cavour.

Leaving the Piazza del Duomo (p. 404) by the Via de' Servi (Pl. F, G, 4), we pass the *Palazzo Fiaschi* (No. 10) on the right (fine windows) and the *Palazzo Buturlin* (No. 15) on the left, the latter, with its handsome court and modern painting, erected by Domenico, son of Baccio d'Agnolo. We then reach the —

*Piazza dell' Annunziata (Pl. G, 3, 4), at the left corner of which is the *Palazzo Riccardi-Manelli*, a brick edifice with ornamentation in stone of Fiesole, erected by Buontalenti in 1565. The piazza is embellished with two baroque fountains by *Pietro Tacca* (1629), and the equestrian statue of the grand-duke Ferdinand I., by *Giovanni da Bologna* (his last, but not his best work), erected in 1608, and cast of metal captured from the Turks. The pedestal was adorned in 1640, in the reign of Ferdinand II.

On the S.W. side of the piazza rises the ***Spedale degli Innocenti**, or *Foundling Hospital* (Pl. G, 4), begun in 1421 from the designs of *Brunelleschi* by his pupil *Francesco della Luna*, at the expense of the Guild of Silk-workers. The medallions with charming *Infants in swaddling clothes, between the arches, are by *Andr. della Robbia*. To the left in the court, over the door leading to the church of S. Maria degli Innocenti, is an *Annunciation by *Andrea della Robbia*. The Interior (restored in 1786) contains an altar-piece (covered), the *Adoration of the Magi, which, according to Mr. Crowe, is the best easel-painting of *Domenico Ghirlandajo* (1488). — Opposite the Spedale is the hall of the *Servi di S. Maria* brotherhood, erected from *Brunelleschi's* design by *Antonio da Sangallo* (1519).

The church of ***SS. Annunziata** (Pl. G, H, 3) was founded in 1250, but has since been frequently altered and redecorated. The

handsome portico with its three doors was built by *Caccini* (1601), in accordance with the central arch by *Antonio da Sangallo* (1454). The door on the W leads to the old Servite monastery and the cloisters, that in the centre to the church, the third to the chapel of the Pucci, founded in 1300, and restored in 1615, which contains a St Sebastian by *Antonio da Pollajuolo* (shown only by special permission of the family). Over the central door a mosaic by *Davide del Ghirlandajo*, representing the Annunciation.

The Interior (Cover, which is first entered, was adorned in 1600-16 with *Frescoes by *Andrea del Sarto* and his pupils. (The frescoes are now protected from the weather by a glass colonnade, which may be entered.) On the right the Assumption, by *Rosso Fiorentino* (1517); *Visitation by *Pontormo* (1516); Baptism of Mary by *Franciabigio* (1513), damaged by the painter himself in his choler at its premature uncovering by some of the monks; *Nativity of Mary by *Andrea del Sarto*, painted in 1514 and on the highest level ever reached in fresco; *Arrival of the Magi by the same master, executed with a still more running hand but with less chastened consummate the figures characterized by a self-confident swing (comp. in the left foreground portrait of the painter to the right bottom-centre). Further on, left of the entrance, Nativity by *Alessio Baldovinetti* (1460), frescoes of S. Filippo by *Cosimo Rosselli* (1476): *S. Filippo clothing the sick by *Andrea del Sarto*, monument with bust of Andrea by *G. Caccini*; *Daughter struck by lightning and S. Filippo, by *Andrea del Sarto*; *Cure of a woman possessed of an evil spirit; *Death of S. Filippo; and Miracles wrought by his robes, both by *Andrea del Sarto*. (Carried away by his feeling for harmony of colour and charmed whenever he could realize a vague and vaporous twilight of mind (see especially the Death of the Saint), Andrea was unable to combine that appearance with absolute neutral contrasts; but the balance was almost restored by the facility with which he obtained transparence, gay colours, and smoothness in the melting of tints into each other. — *C. & C.*)

The Interior, consisting of nave with transepts and two series of chapels, and covered with a dome, is adorned with a large ceiling painting of the Assumption by *Cav. Fumi* (1870). Chapels on the Right: 1st, frescoes by *Matteo Rosselli*; 4th, on the left the monument of the engineer Giovita Lascaris (d. 1535) by *Lorenzo Sciumi*. (Over an altar to the left, in the S. transept, a Pieta by *Sandrinelli*, who with his wife is buried under it. The large Rotonda or ring Cross (1444-147?), designed by *Leon Battista Alberti*, and adorned with frescoes by *Pollaiuolo* (1486), is peculiar. It was built at the expense of Ludovico Gonzaga, Marquis of Mantua. To the left of the entrance to the monument of Angelo Marsi Medici by *Francesco da Sangallo* (1546). In the 2nd chapel on the right the Baptism of St. Catharine by *Bilivert* (1616). The 5th chapel contains a crucifix and six saints from the Passion by *Giovanni da Bologna* and his pupil *Francavilla*, with the monument of the former. In the 6th chapel a Resurrection by *Bronzino*; in the 7th a *Madonna with saints by *Pietro Perugino*. In the 2nd chapel of the nave after the choir is quitted: Assumption by *Pietro Perugino*. In the 4th chapel: the Last Judgment, copied from Michael Angelo's picture in the Sistine by *Alessandro Allori*. Frescoes by the same. The *Cappella della Vergine Annunziata* in the nave to the left of the entrance, covered with a kind of canopy, started in 1448 by *Pagno di Lapo Portigiani* from *Michelozzo's* design, and sumptuously decorated with silver and gold by subsequent princes, contains a miraculous and highly revered picture of the Virgin behind the altar, a fresco of the 13th century. Over the altar a bust of the Saviour by *Andrea del Sarto* (1513).

A door to the W. transept leads to the **Cloisters**; over it, on the outside, is a *Fresco by *Andrea del Sarto*, the Madonna del Sacco (1525), remarkable for the calm and dignified composition, and the beauty of the colouring, which is still discernible in spite of its damaged condition.

The other lunette-frescoes were painted about 1510. — Below it is the monument of the Falconieri, the founders of the church. On the same side is the entrance to the chapel of the guild of painters (*Cappella di S. Luca*), adorned with paintings by *G. Vasari*, *Pontormo*, and others (keys with the custodian, who also opens the glass arcade in the anterior court).

The Via della Colonna, in which is the church of S. M. Maddalena de' Pazzi, leads hence to the Piazza Azeglio (see p. 410).

To the N.W. of the Piazza dell' Annunziata the Via della Sapienza leads to the Piazza S. Marco (Pl. E, 3), which is adorned with a bronze statue of *General Fanti*, by Fedi, erected in 1872. — On the N. side of this piazza rises **S. Marco**, a church without aisles, with a flat ceiling and a dome over the choir, erected in 1290, completely altered in the 16th cent., and provided with a new façade in 1780.

Interior. Over the central door Christ, painted 'a tempera' on a gold ground, by *Gaddi*. 1st altar: Henry Wall. 2nd altar: Madonna with saints, by *Fra Bartolommeo*. 3rd altar: Madonna and two saints, an early Christian mosaic from Rome (modernised). — In the sacristy (erected by *Michelozzo*, 1437) a recumbent statue of St. Antoninus in bronze, by *Portigiani*. — Adjoining the choir on the left is the chapel of Prince Stanislaus Poniatowski (d. 1833). — Then the Chapel of St. Antoninus (who was once a monk in this monastery), architecture and statue of the saint by *Giovanni da Bologna*; the six statues of other saints are by *Francavilla*. — This church contains the tombs of the celebrated scholar *Johannes Pico de Mirandola*, the friend of Lorenzo de' Medici, who died in 1494 at the age of 31, and of the equally eminent *Angelus Politianus* (d. 1494), who, having been a monk, was buried in the monastery of S. Marco (between the 2nd and 3rd altars of the left wall).

Adjacent to the church is the entrance to the once far-famed ***Monastery of S. Marco** (Pl. G, 3), now suppressed, and fitted up as the *Museo di S. Marco* (adm. see p. 380; catalogue $1^1/_2$ fr.). The building was originally occupied by 'Silvestrine' monks, but was transferred under Cosimo 'pater patriæ' to the Dominicans, who were favoured by the Medicis. In 1436–43 it was restored in a handsome style from designs by *Michelozzo*, and shortly afterwards decorated by *Fra Giovanni Angelico da Fiesole* (b. 1387, d. 1455) with those charming frescoes which to this day are unrivalled in their pourtrayal of profound and devoted piety. The painter *Fra Bartolommeo della Porta* (1469–1517) and the powerful preacher *Girolamo Savonarola* (burned at the stake in 1498, see p. 383) were also once inmates of this monastery.

The Cloisters, which are entered immediately from the street, contain five lunettes with frescoes by *Fra Angelico*, opposite the entrance, *Christ on the Cross, with St. Dominic; left, over the door to the sacristy, *St. Peter the Martyr, indicating the rule of silence peculiar to the order by placing his hand on his mouth; over the door to the chapter-house (see below), St. Dominic with the scourge of nine thongs; over the door of the refectory, *Christ with the wound prints, the head of elevated beauty and divine gentleness; over the entrance to the 'foresteria', or apartments devoted to hospitality, **Christ as a pilgrim welcomed by two Dominican monks ('No scene more true, more noble, or more exquisitely rendered than this, can be imagined' — *C. & C.*). — The second door in the wall opposite the entrance leads to the Chapter House, which contains a large *Crucifixion, Christ between the thieves, surrounded by a group of twenty saints, all life-size, with busts of seventeen Dominicans

below, by *Fra Angelico*. — The door in the corner of the cloisters leads to the GREAT REFECTORY, one of the walls of which is adorned with the so-called *Providenza (the brothers and St. Dominic seated at a table and fed by two angels), and a Crucifixion by *Antonio Sogliani*. The door next to the chapter house leads to the second monastery court, in the passage to which, on the right, is the staircase to the upper floor. On the left, before the staircase is reached, is the SMALL REFECTORY, containing a *Last Supper by *Don del Ghirlandaio* – very good. 20/x 15

UPPER FLOOR. The corridor and the adjacent cells are adorned with a succession of frescoes by *Fra Angelico*, and partly by his pupils. In the CORRIDOR, *Annunciation, and Christ on the Cross with St. Dominic. — In the CELLS: 3rd, Annunciation, 6th, Transfiguration; opposite, in the corridor, *Madonna enthroned, with saints, 8. The two Maries at the Sepulchre, 9. *Coronation of the Virgin. The *last cells* on the left side of the passage were once occupied by *Savonarola*. In No. 12 Madonna by *Fra Bartolommeo*, below, bronze bust of Savonarola, and a relief by *Duprè*, on the left wall, Christ as a pilgrim received by two monks (portraits of two priors of the monastery), by the wall to the right, bust of Benivieni by *Bastianini*, a self-taught artist; above, Madonna by *Fra Bartolommeo*. Cell No. 13 contains a portrait of Savonarola by *Fra Bartolommeo*, his crucifix, autographs, and a copy of an old picture representing his execution (original at the Pal. Corsini, p. 430). — We now return to the staircase, at the head of which are the cells (No. 31) of *St. Antonino* (d. 1459), Archbishop of Florence. — Opposite is the LIBRARY, the first public library in Italy, built by *Michelozzo* in 1441 for Cosimo de' Medici, who presented it with 400 valuable MSS.; the glass-cases in the middle contain 52 ritual books from S. Marco and other convents and churches, with miniatures by *Fra Benedetto*, the brother of Angelico, and other celebrated artists of the 15th century. On the other side of this passage are TWO CELLS (Nos. 33, 34), near those of St. Antonino, and containing three small easel *Pictures by *Fra Angelico*, which formerly adorned reliquaries in S. Maria Novella. The LAST CELL on the right, embellished with an *Adoration of the Magi, al fresco, by *Fra Angelico*, is said to be that which Cosimo Pater Patriæ caused to be fitted up for himself, and where he received the Abbot Antoninus and Fra Angelico; it contains his portrait by *Pontormo* and a terracotta bust of St. Antonino.

The custodian of the museum of S. Marco also keeps the key of the *Chiostro delle Scalee* (p. 430).

The *Accademia della Crusca*, founded in 1582 to maintain the purity of the Italian language, and established in part of this building, is now publishing a large dictionary of the language, and occasionally holds public sittings.

The Via Ricasoli leads from the S. angle of the Piazza di S. Marco to the Piazza del Duomo. No. 52 in this street is the entrance to the ***Accademia di Belle Arti** (Pl. G, 3, adm. see p. 379; catalogue 1 fr.). — This collection contains few pictures to strike the eye or imagination of the amateur, but it is a most important collection for students of the development of Italian art during the 14th-16th centuries. We have the advantage here of being able to concentrate our attention on the characteristic features of the Tuscan and Umbrian schools, to the productions of which this collection is restricted. The small pictures of *Giotto* (Room II, No. 15 etc.) and *Fra Angelico's* Life of Christ (Room III, No. 6) are, however, merely to be regarded as supplementary to the much more important labours of these two great masters in

the department of fresco painting. The Last Judgment (Room III, No. 38), and the Descent from the Cross (Room II, No 34), afford a good idea of Fra Angelico's works This collection also possesses one of the chief works of *Gentile da Fabriano*, an Umbrian master, closely allied to Fra Angelico (Adoration of the Magi, Room II, No 32). This work affords distinct evidence of the unity of sentiment which existed between the Schools of the North and South in the 15th cent., notwithstanding their external independence. The collection is chiefly important for the study of the Florentine art of the 15th century. *Filippo Lippo's* Coronation of the Virgin (Room II, No. 41), with a portrait of himself, belongs to his latest period. In these works the master obviously aims at sensuous beauty in his female forms, he departs from the strictly ecclesiastical style, and borrows various effects from the province of sculpture. The want of repose caused by the desire to introduce technical novelties is very apparent in *Sandro Botticelli's* Coronation of Mary (Room II, No. 47); and *Verrocchio's* Baptism (Room II, No 43) shows the same tendency in a higher degree, distantly recalling Leonardo's technical skill and sense of form. *Domenico Ghirlandajo*, another master of this school, was thoroughly conversant with traditional forms, and with their aid he has been enabled to produce majestic and spirited figures, and to unite in them the result of the labour of two generations. His Madonna and angels (Room V, No. 16) is better preserved than the Nativity of Christ (Room II, No 50). A comparison of Ghirlandajo's simplicity of style, the outcome of a mature imagination, with the elaborate and exaggerated manner of the old masters, is most instructive. *Lorenzo di Credi's* Nativity (Room II, No 51) is not only a carefully executed, but also an impressive picture on account of its beauty of expression and symmetry of composition. Among *Fra Bartolommeo's* pictures, Mary appearing to St. Bernard is particularly worthy of notice (Room II, No. 66), as it affords an insight into the master's method of painting. *Mariotto Albertinelli*, who is closely allied to Fra Bartolommeo, is well represented by a Trinity (Room II, No. 72), his Annunciation (No. 73) is no longer in its original condition. *Perugino's* pictures are greatly above the average merit of his works in his Pietà (Room II, No. 58) an admirable individuality of character is exhibited; his skill as a colourist is shown in his Mount of Olives (53); and his Assumption (56), admirable both in composition and execution, shows him at the zenith of his power.

Room I.: on the left, 31. *Baldovinetti*, The Trinity adored by angels and monks; on the right, 27 *Fra Angelico*, Madonna enthroned, with angels and saints Inferior works of the *School of Giotto* — The door on the right admits to Room III (p 428). We go first straight on to the Cupola Saloon, in the centre of which stands the celebrated *David ('Il Gigante') by *Michael Angelo*,

shaped by the youthful artist in 1501-1504 from a gigantic block of marble, which had been abandoned as spoiled. The statue, which is placed under glass, formerly stood in front of the Palazzo Vecchio (p. 386).

'No plastic work of Michael Angelo earned such a harvest of laudation among his contemporaries as the 'David'. Vasari sings the praises of the miracle worker, who raised the dead, spoiled block to new life, and assures us that Michael Angelo's David is vastly superior to all ancient and modern statues whatever. The boldness and assured touch of the great sculptor certainly awake our admiring astonishment. Not only the subject was prescribed to him, but also its size and proportions, added to which he was confined to the narrowest limits for the development of the attitude and motion. Yet this constraint is not perceptible, and the history of the statue could by no means be divined from its appearance. Outwardly the demeanour of the young hero is composed and quiet; but each limb is animated by a common impulse from within, and the whole body is braced up for one action. The raised left arm holds the sling in readiness, the right hand hanging at his side conceals the pebble; next instant he will make the attack. — *Springer.*

This room contains a collection of casts and photographs of the great master's works. The steps lead hence to —

Room II. On the right, *72. *Albertinelli*, Trinity, painted after his separation from Fra Bartolommeo (1500) but still under his influence; 67. *Raffaellino del Garbo*, Resurrection; *66. *Fra Bartolommeo*, Mary appearing to St. Bernard (a youthful work, with good landscape); 59. *A. del Sarto*, Four Saints, with predella (No. 63) representing scenes from their lives; 62. *A. del Sarto*, Two angels; 57. Descent from the Cross, the design and upper half by *Filippino Lippi*, the lower half by *Pietro Perugino*; *58. *Perugino*, Pieta (youtful work); *Perugino*, 56. Christ on the cross, Assumption of the Virgin, with SS. Michael, Giovanni Gualberto, Dominicus and Bernard, brought from Vallombrosa (1500); *53. Christ on the Mt. of Olives; *51. *Lorenzo di Credi*, Nativity, carefully painted, particularly the landscape in the foreground; 47. *Botticelli*, Coronation of the Virgin, with predella (No. 49); 50. *Dom. Ghirlandajo*, Adoration of the shepherds; 43. *Andrea del Verocchio*, Baptism of Christ, in which the first angel on the left is attributed to *Leonardo da Vinci*, a pupil of this master; *41. *Filippo Lippi*, Coronation of the Virgin, one of the master's best works; the monk below to the right, with the inscription 'is perfecit opus', is a portrait of the painter himself; beneath, 42. Three saints, predella by *Lippi*; *34. *Fra Angelico*, Descent from the Cross; *32. *Gentile da Fabriano*, Adoration of the kings (the painter's masterpiece, 1423) with pleasant episodes in the background; *15. *Giotto*, Madonna with angels. — Beyond the door: 2. *Cimabue*, Madonna; 99. *Carlo Dolci*, Christ; 94. *Bronzino*, Portrait of St. Bonaventure (1561); 88. *Bronzino*, Cosimo de' Medici; 78, 82. *Fra Bartolommeo*, Christ and saints; 75. *Franc. Granacci*, Madonna and four saints; 73. (above the door) *Albertinelli*, Annunciation (1510). — We return to the first room, and pass by the above-mentioned door into —

Room III. To the right 1. *Luca Signorelli*, Predella, Last Supper, the Mount of Olives, and the Scourging of Christ; 2. *Fra Angelico*, Madonna and saints, 6. *Fra Angelico* Life of Christ in 8 pictures and 35 sections (executed with the aid of other painters), by the pillar, 16. *Fra Angelico*, History of SS. Cosmas and Damianus, above, *17. *Perugino*, Portraits of two monks of Vallombrosa, above, 25. *Fra Angelico*, Pietà, beside the door, 31. *Fra Bartolommeo*, Hieronymus Savonarola in the character of S. Pietro Martire, *Fra Angelico*, *38. Last Judgment (the condemned are by his brother Benedetto), 56. Christ and saints.

The adjoining Room IV contains a number of cartoons by eminent masters and figures of saints by *Fra Bartolommeo* (1, 3, 6, 22), and a Madonna by *Lor. di Credi* (17).

Room V. *26. *Botticelli*, Allegorical representation of Spring: on the left, Mercury and the Graces, Venus in the middle, and on the right, Flora with a personification of Fertility and a god of wind. 24. Attributed to *Botticelli* (more probably School of Verrocchio) Tobias with the three angels. — Opposite 1. Portion of a chest (15th cent.) with the representation of a Florentine wedding (Adimari-Ricasoli), 8. *Botticelli*, Episode from the life of St. Augustine, 10. and 12. *Filippo Lippi*, Adoration of the Child, 14. *Lor. di Credi*, same subject, *16. *Dom. Ghirlandajo*, Madonna with angels and saints, with predella (No. 15); 19. *School of Signorelli*, Mary Magdalene at the Cross.

A staircase to the right in the vestibule ascends to the first floor, on which is the Gallery of Modern Pictures, few of which are worthy of mention. — Vestibule: 8. *Morgari*, Death of Raphael (1883). — 1st R. 17. *F. Benvenuti*, Hector chiding Paris; 21. *Guercchino*, Shower of ashes at Naples (1850); 28. *Cammi*, Battle of Legnano (1876). — 2nd R. 42. *Gaz.*, Expulsion of the Duke of Athens from Florence (1860); 56. *Adamello*, Battle of S. Martino in 1859 (1868). — 3rd R. 70. *Castagnola*, Filippo Lippi and the nun Bona (1864); 82. *Bezzuoli*, Entry of Charles VIII. of France into Florence; 88. *Sabatelli*, Murder of Baondelmonte. — 4th R. 108. *Cartara*, Pontine marshes near Terracina (1863). — 5th R. 123. *Pastori*, Episode after the battle of Magenta; 134. *Sanesi*, Soldiers playing Morra. — 6th R. 150. *A. Pisani*, Caravan in the desert (1864).

No. 34 in the Via Ricasoli is the entrance to a Court, where several bas-reliefs by the *della Robbia* are preserved, the finest being the small Annunciation in the corner to the right and the adjacent Adoration of the Child, cast of a colossal horse's head from the Monte Cavallo in Rome, original model of the Rape of the Sabine women, by *Giovanni da Bologna* (p. 287), St. Matthew, just begun, by *Michel Angelo*, one of the Twelve Apostles he was to supply for the cathedral (1503), etc.

The same building (entrance in the Via Alfani, No. 39) contains the celebrated manufactory of Florentine Mosaics (a branch of industry founded in the middle of the 16th cent.), containing a collection of the materials used and of finished works, open daily, 10-4 (adm. 50c., Sun. free).

The wide Via Cavour (Pl. G, 3), formerly *Via Larga*, runs along the N.W. side of the Piazza di S. Marco. In this street, at the corner of the Via Apollonia, stands the Casino di *Livia*, a small but tasteful structure by Buontalenti.

Adjacent is the *Casino Mediceo* (No. 63, Pl. G, 2, 3), erected in 1576 by *Buontalenti*, on the site of the famous Medici gardens,

where Lorenzo il Magnifico preserved a number of treasures of art for which no place could be found in the neighbouring palace of the Medici (see below). *Bertoldo*, the heir and pupil of Donatello, was appointed keeper, and round him clustered a troop of eager students. No other school ever attained so great celebrity. Leonardo da Vinci, Lorenzo di Credi, Giovanni Francesco Rustici, Francesco Granacci, Giuliano Bugiardini, A. Sansovino, P. Torrigiani, and, last but not least, Michael Angelo, all owe their artistic education to the garden of the Medici. Duke Cosimo I. afterwards transferred the collection to the gallery of the Uffizi.

A few steps farther on, Via Cavour 69, on the same side of the street, are the beautiful **Cloisters of the Recollets**, or barefooted monks (*Chiostro della Compagnia dello Scalzo*, Pl. G. 2), with an elegant court of the 16th cent., adorned with admirable *Frescoes in grisaille from the history of John the Baptist, with allegorical figures and rich ornamentation, executed by *Andrea del Sarto*, with the assistance of *Franciabigio*. The custodian of the Museo S. Marco (p. 424) keeps the keys.

1. Allegorical figure of Faith (1520); 2. The Angel appearing to Zacharias (1526); 3. Visitation (1524); 4. Nativity of the Baptist (1526); 5. Departure of John from his father's house, and 6. His meeting with Christ (these two by *Franciabigio*, 1518-19); 7. Baptism of Christ (the earliest and weakest of all, perhaps painted by the two artists in common, 1508); 8. Allegorical figure of Love (1520); 9. Allegorical figure of Justice (1515); 10. John preaching in the desert (1515); 11. John baptising (1517); 12. John made prisoner (1517); 13. Dance of Salome; 14. Death of John; 15. His head brought in on a charger; 16. Allegorical figure of Hope (the last four painted in 1526). — It is interesting to remark in several of these frescoes the influence of *Albert Dürer*, whose downright truthfulness early impressed the Italian artists (Raphael among them), in spite of the contrast between them and him in form and conception. For example, in the Sermon of John, the Pharisee in the long robe to the right and the woman with the child are borrowed from the engravings of the German master.

Proceeding farther to the N.E., we traverse the Via Micheli to the left, and enter the Via S. Gallo, No. 74 in which, a corner house, is the **Palazzo Nencini* (formerly *Panciatichi*, Pl. H, 2), designed by Raphael, but not erected till ten years after his death. In the same street, at the corner of the Via S. Apollonia, is the old *Convent of S. Apollonia*, now a military magazine (Pl. G, 3), containing a *Fresco of the Last Supper by *Andrea del Castagno*.

Returning by the Via Cavour from the Piazza di S. Marco to the Piazza del Duomo, we pass first, on the right, the *Biblioteca Marucelliana* (Pl. G, 3; adm. see p. 379), founded in 1703 by *Francesco Marucelli*, and containing 120,000 vols. and a fine collection of engravings (catalogue), then, on the left, the *Palazzo Poniatowski*, formerly *Capponi* (Pl. F, 3), built by G. Silvani about 1680, *Pestellini*, formerly *Naldini*, and others. Finally the *Palazzo Panciatichi* (Pl. F, 4), built about 1700 by *Carlo Fontana*, with a relief of the Madonna by *Dns. da Settignano* at the corner.

Opposite the Pal. Panciatichi stands the old palace of the Medici, generally called after its later possessors the **Palazzo Riccardi** (Pl. F, 3, 4), which has been in possession of the government since 1814. It was erected about 1430 under Cosimo Pater Patriæ by Michelozzo, who here introduced the practice of tapering the rustica in the different stories. The unsymmetrical façade is surmounted by a rich and heavy cornice. Here Cosimo's grandson Lorenzo il Magnifico was born on 1. Jan., 1449, and here he maintained his brilliant establishment. Lorenzo's sons Piero, Giovanni, and Giuliano also first saw the light within its walls. Giulio, Ippolito, and Alessandro de' Medici (comp. p. 389) subsequently resided here, and the family continued in possession of the palace until it was sold in 1659 by the grand-duke Ferdinand II. to the Riccardi family, who extended it considerably in 1715, enclosing within its precincts the *Strada dei Traditori*, where on 7th Jan., 1537, Duke Alexander was assassinated by Lorenzino de' Medici. The original structure, however, is still in great part recognizable, particularly its beautiful court and the staircases.

An imposing gateway leads to a *Court* surrounded by arcades, where ancient busts, statues, sarcophagi (Greek and Latin inscriptions from Rome, etc.) were placed by Marchese Franc. Riccardi in 1719. The sarcophagus to the corner to the left, with the representation of the Calydonian Hunt, formerly contained the remains of Guccio de' Medici, an ancestor of the family, who lived at the beginning of the 14th cent.; the cover, bearing the arms of the Medici and of the guild of the workers in wool, is modern. Four of the frames for inscriptions resembling windows were designed by *Michael Angelo*. The relief medallions above the arcades are by *Donatello*. — The passage to the Second Court contains ancient busts; the Third Court contains a fountain and the statue of Duke Alexander.

The *private Chapel of the Medici*, constructed and decorated by *Michelozzo*, also on the upper floor (shown 10-4 daily by the house-steward, who lights the chapel with a lamp; fee 1 lira), is embellished with *Frescoes by Benozzo Gozzoli* (painted about 1467-8), representing the journey of the Magi. With numerous portraits of the Medici, Benozzo shaped the various episodes of a pompous progress into one long series filling the walls of the body of the building. The kings, in gorgeous state, are accompanied on their march by knights and pages in sumptuous dresses, by hunters and followers of all kinds, and the spectator glances by turns at the forms of covered kings, of squires, and attendants with hunting leopards, all winding their solemn way through a rich landscape country. — *C. & C.* In the *Gallery* adjoining the library are frescoes in honour of the Medici family by *Luca Giordano* (1683) and good modern paintings on the mirrors.

At the back of the palace (Via Gori 4 (Pl. F, 3), is the entrance to the Biblioteca Riccardiana and the archives. The *Library*, founded by the Riccardi family and purchased by the state in 1813, comprises 30,000 vols. and 3000 MSS., including a Virgil illustrated with miniatures by *Sim. Gozzoli* and several MSS. by *Dante*, *Petrarch*, *Macchiavelli*, *Galileo*, ancient diptychs, etc. Admission, see p. 370.

The short Via Gori separates the S.W. façade of the Palazzo Riccardi from the church of S. Giovannino degli Scolopi (belonging to the Padri delle Scuole Pie, Pl. F, 4), erected in 1352, remodelled in 1580 by *B. Ammannati*, completed in 1661 by *Alfonso Parigi*, and in the possession of the Jesuits from 1557 to 1775. The scientific institutions of the city, comprising a library, observa-

tory, etc., are established here. The church contains frescoes and pictures by *Allori*, *Bronzino*, *Santi di Tito*, etc. — The Via Ginori to the W. behind the Pal. Riccardi contains several fine old houses, among which mention may be made of No. 13, the *Palazzo Ginori* (Pl. F, 3), built by *Baccio d'Agnolo* for the Taddei family, with whom Raphael resided for some time.

E. From the Piazza del Duomo to S. Lorenzo and S. Maria Novella.

From the entrance of the *Via Cerretani*, which leads straight from the Piazza S. Giovanni (p. 404) to S. Maria Novella, the street Borgo S. Lorenzo branches off to the right, and reaches the Piazza S. Lorenzo (Pl. F, 4). To the left in this square is the church of S. Lorenzo, and at its N. end the so-called *Base di S. Lorenzo*, adorned with reliefs by *Baccio Bandinelli*, representing the victories of Giovanni delle Bande Nere (d. 1526, father of Duke Cosimo I.). In 1850 the monument was restored and furnished with the unpleasing and unfinished statue of Giovanni, executed by the same master. The *Via de' Ginori*, branching off here, see above.

*S. Lorenzo (Pl. E, F, 3, 4), founded in 390 and consecrated by St. Ambrose in 393, is one of the most ancient churches in Italy. In 1423 it was burned down, and in 1425 re-erected by the Medici and seven other families from the designs of *Filippo Brunelleschi*, who restored the form of the early Christian basilica, consisting of a nave and aisles terminated by a transept, the nave being covered with a flat ceiling, and the aisles with groined vaulting. He then added chapels resembling niches on each side. Over the columns (14 in number, and two pillars) he replaced the ancient beams which had been removed in the middle ages, and which now support the projecting arches. The cupola, which rests upon the cross without the interposition of a drum, is not part of Brunelleschi's work. — The high-altar was consecrated in 1461. The inner wall of the façade is by *Michael Angelo*, who also added the new sacristy (p. 432), and the Laurentian Library. His design for the outside of the façade (1516) was unfortunately never executed, but is preserved in the Galleria Buonarroti (p. 421). The church has been handsomely restored within the last few years.

At the end of the Right Aisle is the Monument of the painter Benvenuti (d. 1844), by *Thorwaldsen*. *Bas-reliefs on the two pulpits by *Donatello* and his pupil *Bertoldo*. — Right Transept, on the altar, a Madonna enthroned by *Desiderio da Settignano*. — At the foot of the steps leading to the Choir is the simple tomb of Cosimo the Elder, selected by himself, in which he was laid on Aug. 2nd, 1464, according to his own request without any funeral pomp. The Signoria honoured his memory by passing a decree which gave him the title of 'Pater Patriæ'. Donatello is buried in the same vault. — In the 2nd chapel to the left of the choir the monument of a Countess Molthe Ferrari Corbelli, by *Dupré*, 1864. — The *Old Sacristy, erected by *Filippo Brunelleschi*, is covered with a polygonal dome. To the left of the entrance, the simple and tasteful monument of Piero de' Medici (father of Lorenzo il Magnifico)

the old sacristy by Brunelleschi. The sculptures with which it was to have been filled have been confined to the monuments of the two members of the family who had last died, *Giuliano de'*

Medici, created Duc de Nemours by the King of France (d. 1516), and *Lorenzo de' Medici*, who became Duke of Urbino under Leo X. (d. 1519). The great master worked at his task full of bitter feelings at the abolition of the republic by Alessandro de' Medici, and in 1534 left it unfinished, as he feared the tyrant's hate after the death of the Pope. In spite of these unfavourable circumstances Michael Angelo has here produced a congruous whole of the greatest beauty. Architecture and sculpture are as harmonious as if the master had modelled sarcophagi and statues, cornices and niches, doors and windows out of one and the same clay.

On the right is the MAUSOLEUM OF GIULIANO DE' MEDICI, who is represented as the General of the Church, holding the commander's baton in his hand. Full of proud confidence and energy he gazes before him, ready to start up at the approach of danger. Below is the sarcophagus, containing the remains of the deceased and adorned by the *Statues of Day and Night, the latter especially admired. A contemporary poet, Giovanni Battista Strozzi, wrote upon it the lines:

La Notte, che tu vedi in sì dolci atti
Dormire, fu da un Angelo scolpita
In questo sasso, e perchè dorme ha otta;
Destala, se ne i' vedi, e parlerotti.

Michael Angelo, in allusion to the suppression of political liberty (see above), answered:

Grato m' è 'l sonno e più l'esser di sasso;
Mentre che i' danno e la vergogna dura
Non veder, non sentir m' è gran ventura;
Però non mi destar: deh! parla basso.

Opposite is the STATUE OF LORENZO DE' MEDICI, who in contrast to Giuliano is represented in profound meditation (hence called *il pensieroso*); below it his tomb with *Statues of Evening and Dawn (*Crepuscolo e Aurora*), also by *Michael Angelo*. The significance which Michael Angelo meant to convey by the allegorical figures is somewhat obscure and artificial. The periods of the day represent as it were the various members of the universe, which are sunk in grief at the death of the heroes. The statues are not portraits, but ideal forms, in which are reflected the two chief sides of a heroic nature, — self-devoted absorption in noble designs, and confident energy. It is certain, as already mentioned, that sorrow at the fate of his country exercised a great influence on the master's chisel, even if the theory that Michael Angelo was bent upon producing a purely political monument cannot stand the test. — The remaining statues in the chapel, consisting of an unfinished Madonna, by *Michael Angelo*, and the two patron saints of the Medici, St. Damianus (l.) by *Raffaelle da Montelupo*, and *St. Cosmas* (r.) by *Fra Giovanni Angelo da Montorsoli*, were also sculptured for the mausoleum, but have never occupied the positions for which they were destined.

The CHAPEL OF THE PRINCES (*Cappella dei Principi*), the burial-chapel of the grand-dukes of the Medici family, was constructed in 1604 by *Matteo Nigetti*, from the designs of *Giovanni de' Medici* (adm., p. 380).

It is octagonal in form, covered by a dome, and gorgeously decorated with marble and valuable *Mosaics in stone. The paintings in the dome (Creation, Fall, Death of Adam, Sacrifice of Noah, Nativity, Death and Resurrection, Last Judgment) are by *Pietro Benvenuti* (1828-38). In six niches below are the granite sarcophagi of the princes, some of them with gilded bronze statues, from Cosimo I. (d. 1574) to Cosimo III. (d. 1723; comp. p. 247). On the coping round the chapel are placed the armorial bearings of 16 Tuscan towns in stone-mosaic. A new floor is being laid. — A sum of 22 million lire (about £880,000) was expended by the Medici

family from their private resources on the construction and decoration of the chapel.

Several streets issue from the little Piazza Madonna (p. 432). The *Via dell' Ariento*, running N., contains the *Mercato Centrale* (Pl. E, F, 3), constructed from a design by Mengoni (p. 124). The markets of the Mercato Vecchio (p. 404) were transferred hither in 1882. The Via Faenza (see below) also runs to the N. The *Via del Melarancio* leads W. to the *Piazza dell' Unità Italiana* (Pl. E, 3) which is embellished with a monument to the Tuscans who fell in the struggle for unity, to S. Maria Novella (see below) and to the railway station. The *Via del Giglio* leads S.W. directly to S. Maria Novella. From the *Via dei Conti*, which runs S., the *Via della Forca* branches off almost at once (see below).

In the Via Faenza, on the left, stands the little Gothic church of *S. Jacopo in Campo Corbolini* (Pl. E, 3), founded in 1206, with a colonnaded fore-court and funeral monuments of the 13th and 14th centuries. In No. 57, farther on to the right, which was formerly the refectory of the convent of S. Onofrio (Pl. E, 2), is a large *Fresco, 'Cenacolo di Fuligno', a Last Supper of the School of *Perugino* (1505). The remaining walls are occupied by a comparative collection of representations of the Last Supper by various masters (25 c., Sun. free). The Via Faenza ends at the Viale Fil. Strozzi, opposite the *Fortezza S. Giovanni Battista* (Pl. E, F, 1) built under Cosimo I. in 1534.

In the Via della Forca (see above; Pl. E, 4) stands the *Palazzo Martelli*, in which Donatello was brought up. On the first floor, above the staircase, is a David, and in the picture-gallery are a John the Baptist and a juvenile bust by Donatello; there are also several good paintings, among which is a Catiline's Conspiracy by *Salvator Rosa*. — On the house opposite is an excellent relief of the Madonna by *Mino da Fiesole*.

The Piazza di S. Maria Novella (Pl. D, 3, 4) was the frequent scene of festivals and games in former times. The principal of these, instituted in the reign of Cosimo I. in 1563, took place on the eve of the festival of St. John, and consisted of a race of four four-horse chariots, called *Prasina* (green), *Russata* (red), *Veneta* (blue), and *Alba* (white), resembling those of the ancients. Two obelisks of marble of 1608, standing on brazen tortoises, perhaps by Giov. da Bologna, served as goals. — The *Loggia di S. Paolo*, an arcade opposite the church, erected in 1451 from Brunelleschi's design, is adorned with terracottas by *Andrea della Robbia*. — The canopy at the corner of the Via della Scala is by *Franc. Fiorentino*, a pupil of Don Lorenzo Monaco (14th cent.). — *Tramway* from the Piazza S. M. Novella to the Cascine every 5 min.; *Steam-Tramway* every 2 hrs. (comp. p. 377).

The church of *S. Maria Novella (Pl. D, 3), begun in 1278 on the site of an earlier edifice, from designs by the Dominican monks

Fra Sisto and *Fra Ristoro*, and completed in 1340 by *Giovanni da Campo*, is perhaps the purest and most elegant example of Tuscan Gothic. In 1456-70 it was furnished with a beautiful marble façade and a fine portal designed by *Leo Battista Alberti*, who first employed volutes here to connect the nave and aisles. A quadrant and two concentric meridians on the right and left were constructed by *P. Ignazio Danti* in 1572. (The visitor is warned not to overlook the two steps halfway up the church.) — The closed pointed arcades (avelli) of black and white marble which adjoin the church on the right, were originally constructed from designs by *Brunellesch*, but were frequently altered at subsequent periods, and have recently been restored. The best view of the mediæval building, with its campanile, is obtained from the N.E. side.

The spacious Interior, a Latin cross with pointed vaulting, consists of nave and aisles resting on twelve slender pillars, to which chapels were afterwards added by *Vasari* and others. It is 258 ft. long and 98 ft. wide; the transept is 188 ft. in length. The unequal distances between the pillars, varying from 27 ft. to 40 ft., are an unexplained peculiarity.

Entrance Wall: over the central door, a crucifix in the style of *Giotto*; on the right the Trinity with the Virgin and St. John and two donors, one of the best works of *Masaccio*; on the left Annunciation, frescoes of the 16th century. — The altar pieces to the Right: Assunta, one of the 17th cent.; 6th altar to the right: Resuscitation of a child by *Lapucci*. In the Right Transept, to the right: bust of St. Antoninus above the monument of bishop A. Strozzi (1488) by *Pino di Antonio*; further on, the Gothic monument of the Patriarch Joseph of Constantinople (d. 1439), who died while attending the great Council of 1439, which was first held at Ferrara in 1438, and afterwards at Florence, with a view to the union of the Western and Eastern churches. Above the monument is a Madonna by *Pier Pieno*.

We now ascend the steps to the Cappella Rucellai, which contains a large Madonna, one of Cimabue's best productions (ca. 1285), the monument of Beata Villana by *Bernardo Rossellino* (1451), a St. Cecilia by *Sal. dell'Indaco*, a Martyrdom of St. Catherine by *Ingegnaldo* after a cartoon of Michael Angelo, and an Annunciation by *Piero di Bono*. — To the right of the choir is the Cappella de' Filippo Strozzi, with his Monument by *Benedetto da Majano*, and frescoes by *Filippino Lippi* (1487). On the left, St. John commissioning Drusiana, and Martyrdom of St. John in boiling oil; on the left, St. Philip, in conflict with heathenism, exposes an idol; above, in a fine stained glass window, after a cartoon by *Filippino*.

The choir contains the Frescoes by *Domenico Ghirlandajo*, which form that master's most important work, and are also the finest specimens of Florentine fresco painting. Upper and Lower Tier of the upper part of the wall: the story of the Virgin and St. John the Baptist. Lower part of the wall: the story of the Madonna, including the windows are St. Francis and Peter the Martyr, the Annunciation, and John the Baptist, and below all these Giovanni Tornabuoni and his wife, at whose expense these works were executed. On the left wall, in seven sections, is represented the life of Mary: Expulsion of Joachim from the Temple; Nativity of Mary; the architecture of the interior beautifully enriched; Presentation in the Temple and Nuptials; Adoration of the Magi and Massacre of the Innocents; and Her Death and Assumption. — The right wall is devoted to the life of John the Baptist. The first scene, Zacharias in the Temple, is celebrated for the number of portraits which are introduced in a remarkably easy and life-like manner. The figures to the right in the foreground are said to be portraits of Francesco Sassetti, Andrea Medici, and Giovanfrancesco Rucellai, three famous merchants; while to the left are Cristoforo Landini, Angelo Poliziano, Marsilio Ficino, and Cristofo de Rinaldi, distinguished scholars and humanists; the five men at the back, and to the right of Zacharias, are members of the

Tornabuoni family, the four figures by the angel are also said to be family portraits. The other scenes are the Visitation, Nativity of John, the Naming of the child, the Baptist preaching repentance (in which the master shows his art in grouping and individualizing the figures), Birth of Christ, and Dancing of the daughter of Herod. Several of these paintings are unfortunately nearly obliterated. The stained glass, which dates from the same period, was executed by *Alessandro Fiorentino* after designs by *Filippino Lippi*. The choir-stalls are by *Baccio d'Agnolo*, restored by *Vasari*. At the back of the altar is a tablet to the memory of Leonardo Dati (d. 1425), by *Ghiberti*.

The Chapel to the left of the choir, by *Giuliano da Sangallo*, contains the celebrated wooden crucifix of *Brunellesco*, which gave rise to the rivalry between him and his friend Donatello (p. 420). The following Gaddi Chapel, by *Andrea Pisano*, is adorned with the Raising of the daughter of Jairus by *A. Bronzino*, and has reliefs by *Bandini*. The Strozzi Chapel to the left transept, to which steps ascend, contains 'Frescoes with numerous figures; opposite the entrance the 'Last Judgment', 1.) 'Paradise', over the figures in which brands a truly celestial repose, by *Andrea Orcagna*; Hell (r.), by his brother *Bernardo*; altar-piece, Christ with saints, completed in 1357 by *Andrea*. The next door in the corner leads to the Sacristy, the most interesting object in which is a 'Fountain by *Giov. della Robbia* (1497), a magnificent work of its kind. In the 1st case on the left are some fine Spanish vestments of the 14th cent. (secretary, fee 1 c.). The altar pieces in the E. Aisle are of the 17th and 18th centuries. – In the Nave a pulpit by *Buggiano*, stained glass by *Alessandro Fiorentino*.

On the W. side of the church is the *Sepolcreto* or burial vault, with an open colonnade and frescoes of the 14th cent., through which we enter the Ancient Cloisters, called *Il Chiostro Verde* or *Verde*, adorned with frescoes by *Orcagna* and *Paolo Uccello* (in terra verde, different shades of green). These by the latter were painted about 1446, those by Orcagna at an earlier date. The best preserved is the Deluge, in which the artist has depicted with great power the helplessness of man in presence of the fury of the elements. To the right in the cloisters is the Cappella degli Spagnuoli (best light, 10-12), formerly the chapter house, begun in 1320, with frescoes of *Giotto's* school (attributed by Vasari to *Taddeo Gaddi* and *Simone di Martino*, but according to Mr. Crowe most of them probably by *Andrea da Firenze*, a few by *Antonio Veneziano*), on the wall of the altar the Passion, and left of it Christ in Hades, on the ceiling the Resurrection, Ascension, Descent of the Holy Ghost, Christ and Peter on the water. On the E. side (r.) the Church militant and triumphant, the pope and emperor on the throne, surrounded by their counsellors and illustrious men, such as Petrarch with Laura, Boccaccio, Cimabue, etc.; the heretics are represented as wolves hunted by the Dominicans in the form of black and white dogs ('Domini canes'). The representation of the cathedral (Fl. cross according to the original plan) is interesting. On the W. side (l.) Thomas Aquinas in his professorial capacity, surrounded by angels, prophets, and saints; in his hand an open book, at his feet the discomfited heresies, Arius, Sabellius, and Averrhoes. In the niches 28 figures representing virtues and sciences. On the wall of the door Histories of St. Dominic and St. Peter Martyr. The Gabet Chiostrino, the largest at Florence, with frescoes by *Cigoli*, *Allori*, *Santi di Tito*, *Passeri*, and others, are adjacent to the above. – The three smaller courts date from different parts of the 15th century.

The Laboratory of the monastery (*Spezeria*, entrance by the large handsome door in the Via della Scala, No. 14, attendant 50 c.), celebrated for the perfumes and liqueurs prepared in it, especially 'Alkermes', a specialty of Florence, flavoured with cinnamon and cloves, contains a room (formerly a chapel) decorated with frescoes of the 14th cent. (the Passion) by *Spinello Aretino*.

Farther on in the Via della Scala, also on the right side, stands the little church of S. Jacopo di Ripoli (Pl. C, 2; open only early in the morning), with a Madonna and saints in terracotta above the door by one of the *della Robbia*'s. In the interior, on the entrance-wall, **Rid. Ghirlandajo*, SS. Cosmas, Damianus, Jerome, and Sebastian; on the wall to the left, behind, *Madonna and saints, by the same; on the wall to the right, *School of Botticelli*, Coronation of Mary, with saints, above the side-doors, terracottas by *della Robbia*, Christ and Mary Magdalene, and Christ and Thomas. — In the same street (No. 89) is the *Stiozzi Palace* (Pl. C, 2) at the corner of which is a Madonna by *Luca della Robbia*.

In the Via di Palazzuolo, which extends W. from the Via della Scala, is the church of S. Francesco de' Vanchettoni (Pl. D, 3) with fine *Sculptures in marble, of which the chief are a child's head, and a bust of John the Baptist, both said to be by *Donatello*. (Key at the neighbouring tinsmith's.)

F. From the Piazza della Signoria westwards to the Lungarno Nuovo.

The *Via Porta Rossa* (p. 385) ends W. in the long Piazza S. Trinita (Pl. D, 5), in which are the church of the same name (see below) and the *Pal. Bartolini-Salimbeni* (now Hôtel du Nord), built in 1520 by Baccio d'Agnolo and the first secular building in which pointed and round gables were alternated. The N. end of the square is adorned with a *Granite Column* from the Baths of Caracalla at Rome, erected here in 1563, and furnished in 1570 with an inscription in honour of Cosimo I., who had just been made grand-duke by the pope. On the summit is placed a statue of Justice in porphyry, by *Fr. Taddi*, added in 1581. The figure was afterwards considered too slender, and consequently draped with a robe of bronze.

The church of **S. Trinità** (Pl. D, 5) was erected about 1250 by *Niccolò Pisano*, but altered by *Buontalenti* in 1570.

The Interior, now restored in the style of the 18th cent., consists of nave and aisles with transept, and is flanked with chapels at the sides and adjoining the high-altar. To the right of the central door is a *Marble altar by *Benedetto da Rovezzano*, to the left, Mary Magdalene, a statue in wood by *Desiderio da Settignano*. — The *Cappella de' Sassetti, the second on the right from the high altar, is adorned with frescoes from the life of St. Francis by *Dom. Ghirlandajo*, dating from 1485, and presents a model of consistent ornamentation. The frescoes are in double rows. We begin with the upper row; to the left. 1. St. Francis banished from his father's house; 2. Pope Honorius confirms the rules of the order. 3. St. Francis in presence of the Sultan. On the right 1. St. Francis receiving the stigmata; 2. Resuscitation of a child of the Spini family; 3. Interment of the saint. It is interesting to compare the last of these scenes with Giotto's rendering of the same subject in S. Croce (p. 430). The sibyls on the ceiling are also by Ghirlandajo. *Tombs of the Sassetti by *Giul. da Sangallo*. Above the altar, Pietà by *Barbieri* (18th cent.). — Left Aisle 3rd Chapel, early Christian sarcophagus. — In the Sacristy, formerly the Chapel of the Strozzi, is a monument of Onofrio Strozzi, 1417, in the style of Donatello.

Nearly opposite the church rises the imposing **Palazzo Spini** (Pl. D, 5), now usually called the *Pal. Ferroni*, dating from the beginning of the 14th cent., and still retaining the aspect of a mediæval stronghold. It is the meeting-place of the 'Circolo Filologico', of the Italian Alpine Club, etc. — *Ponte S. Trinità*, see p. 440; *Lungarno Corsini*, see below.

The Piazza S. Trinità is continued N. by the Via Tornabuoni (Pl. D, E, 4), the busiest street in Florence, with handsome palaces and fine shops. About the middle of it, on the right, rises the —

***Palazzo Strozzi** (Pl. D, E, 4), begun in 1489 by *Benedetto da Maiano* for Filippo Strozzi, the celebrated adversary of the Medici (comp. p. 372), but not reaching its present state of completion till 1553. Lighter and more buoyant than the Pal. Pitti, it presents an example of the Florentine palatial style in its most perfect development. It possesses three imposing façades (that towards the Via Tornabuoni is 42 yds. in width, and 105 ft. in height), constructed in huge 'bossages', and a handsome court added by *Cronaca*. The corner lanterns (by *Cronaca*), the link-holders, and the rings are among the finest specimens of Italian ironwork of the period. The works of art formerly contained here were sold in 1878 and removed to Berlin. — In the small piazza at the back of the Pal. Strozzi stands the *Palazzo Strozzino*, a smaller building in a similar style, with a fine court.

Farther on in the Via Tornabuoni, on the right (No. 20), is the *Palazzo Corsi* (Pl. D, E, 4), formerly *Tornabuoni*, originally by Michelozzo, but remodelled in 1840. No. 19, on the left, is the *Palazzo Lardarel* (Pl. D, 4), by *Giov. Ant. Dosio*, a pupil of Baccio d'Agnolo. No. 3, also on the left, is the *Palazzo Antinori* (Pl. E, 4), with its elegant façade, said to have been built by *Giuliano da Sangallo*. — Opposite, to the left of the church of S. Michele, is the *Cappella S. Gaetano* (Pl. E, 4; sacristan in the lane to the left), containing a relief of the Madonna by *Luca della Robbia*.

In the vicinity, Via Vigna Nuova 20, is the ***Palazzo Rucellai** (Pl. D, 4), erected about 1460 by *Leo Battista Alberti*, who for the first time here employed a combination of rustica and pilasters. The three-arched loggia opposite is also by him. — In the Via della Spada is the *Cappella de' Rucellai* (keys at the shoemaker's opposite), which contains an exact imitation in marble of the Holy Sepulchre at Jerusalem and a fresco by *Baldovinetti*. — The continuation of the Via della Spada, *Via di Palazzuolo*, see p. 437.

As we proceed along the bank of the Arno from the S. side of the Piazza S. Trinità (p. 437) to the Lungarno Corsini (Pl. D, 5, 4), we pass on the right (No. 2) the *Palazzo Masetti*, formerly *Fantoboni*, where the dramatist Alfieri resided and died (9th Oct. 1803). — No. 10 in the same street is the **Palazzo Corsini** (Pl. D, 4), erected, or at least remodelled, in 1656, from designs by *Silvani* and *Ferri* (magnificent staircase by the latter). It contains a

Pal Lanfranchi

Pitti Picture Gallery (admission, see p. 380; entrance at the back, Via di Parione 7, porter 1/2 fr., catalogues 1 1/2 fr.).

Ante Room. Two pictures in grisaille by *Andrea del Sarto*. — I. Room. 5. *Gessi*, Vision of St. Andrea Corsini; 15. *Luca Giordano*, Venus healing the wounds of Æneas; 21, 24. *Sustermans*, Ferdinand II. de' Medici, Unknown portrait. The marble vase, with Lycurgus suppressing the Bacchanalian thyrsus, appears to be spurious. In a straight direction is the — II. Room. Battle-pieces by *Borgognone* (47, 54) and *Salvator Rosa* (48, 51, 74, 76, 82, 84); sea-pieces by *Sale Rosa* (55, 69). — III. (Large) Room. 95. *Dolci*, Madonna (in crayons); 101, 108. Portraits by *Seybold*; 102. *Tintoretto*, portrait; 105. *Guido Romano*, Copy of the Violinist from the Pal. Sciarra at Rome; 121. Madonna and Child, after a lost fresco by A. del Sarto; 122. Copy of Titian's Madonna in the Belvedere at Vienna. On the side next the Arno — IV. Room, on the entrance-wall, No. number, *Venetian School*, Crucifixion; 137. *Botticelli*, Madonna, with Christ and angels; 142. *Filippino Lippi* (?), Madonna and Child; 157. *Luca Signorelli*, Madonna and saints; 165. *Raphael* (?), Cartoon for the portrait of Julius II. in the Palazzo Pitti; 151, 166. *Carlo Dolci*, Madonna and Child, Peace. — V. Room. 200. *Raffaelle de Carli*, Madonna with saints (1512). — VI. Room. 179. *Carlo Dolci*, Poetry; 206. *Salvator Rosa*, Landscape; 230. *Lagneri*, Flute-player; 232. *Guido Reni*, Lucretia; 215. *Carlo Dolci*, St. Sebastian; 210. *A. Pollajuolo*, Portrait; 209. Portrait in the style of Roger v. d. Weyden. — VII. and VIII. Rooms (dark). The former contains copies from *Salvator Rosa*, and a Madonna and Child with St. Anna, Joseph, and the young Baptist and angels' heads above, with the date 1510, from the Pal. Rinuccini, attributed to *Raphael*, but probably a copy of the original at Munich, a good Netherlandish copy of Michael Angelo's Holy Family in the Tribune (p. 384), somewhat altered, and with the addition of a landscape. — IX. and X. Rooms: nothing important. — XI. Room. 292. View of the Piazza della Signoria of 1498, with the burning of Savonarola. Returning Room III., we enter the XII. Room. 298. *Raffaellino del Garbo* (?), Holy Family; 327. *School of Perugino*, Madonna and Child. — In a cabinet to the right: 330. *Lorenzo di Credi* (?), Madonna worshipping the Child. — XIII. Room. 302. *Ghirlandajo*, Laban and Jacob.

The Lungarno Corsini debouches on the Piazza del Ponte Carraia (Pl. C, D, 4), whence the bridge mentioned at p. 386 spans the Arno, and the *Via de' Fossi*, with its numerous shops, branches off to the Piazza S. Maria Novella (p. 434). The continuation of the Lungarno, known as the Lungarno Nuovo, contains several of the best hotels (p. 374). Lungarno Nuovo No. 50 is the residence of Mrs. Kennedy Laurie, containing a replica of *Raphael's* Madonna of Loreto.

Near the beginning of the Lungarno Nuovo expands the Piazza Manin (Pl. C, 4), bounded on the N.E. by the *Borgo Ognissanti*, which runs parallel with the Lungarno. The square is embellished with a statue of the poet *Goldoni*.

On the W. side of the piazza are the suppressed monastery of the Minorites and the church of *S. Salvadore d'* **Ognissanti** (Pl. C, 3), erected in 1554, remodelled in 1627, the façade by *Matteo Nigetti*, with lunette by the *della Robbia*, representing the Coronation of Mary.

The Interior, consisting of a nave and transept with flat ceiling, contains, over the 3rd altar to the right, a Madonna and saints by *Santi di Tito*, between the 2nd and 3rd altar St. Augustine, a fresco, by *S. Botticelli*, opposite to it St. Jerome, a fresco, by *Domenico Ghirlandajo*. A chapel in the left transept approached by steps contains a crucifix by *Giotto*. Opposite is the entrance to the sacristy, which contains a fresco of the

Crucified, with angels, monks, and saints, of the school of *Giotto*. — Adjacent to the entrance to the Chiostro, in the style of *Michelozzo*, adorned with frescoes by *Giovanni da S. Giovanni* (in the corner obliquely opposite the entrance from the church), *Lapozzi*, and *Ferrucci*. — The old Refectory (adm. 20 c.; Sun. free) is adorned with a large fresco of the *Last Supper, by *Dom. Ghirlandajo*, 1480.

The Lungarno Nuovo ends at the *Piazza degli Zuavi* (Pl. A, B, 1, 2), at the entrance to the *Cascine* (p. 457).

6. Districts of the town on the left bank of the Arno.

About one-fourth part of the city lies on the left bank.

We cross the **Ponte S. Trinità** (Pl. D, 5, p. 385), adorned with allegorical statues of the four seasons, and proceed in a straight direction to the Via Maggio (Pl. C, 5, 6), No. 26 in which is the house of *Bianca Capello*, wife of Francis I., and well known for the romantic vicissitudes of her history, erected in 1566. — The Borgo S. Jacopo, the first side-street to the left, contains the small church of *S. Jacopo* (Pl. D, 5), with a vestibule of the 11th century.

We next follow the second side-street (Via Michelozzi) to the right and reach the piazza and church of **S. Spirito** (Pl. C, 5), a basilica in the form of a Latin cross, covered with a dome and containing 38 altars, designed by *Filippo Brunelleschi* in 1433 (*), but not begun until after his death (1470), and hurriedly completed in 1487. The noble proportions of the interior, which is borne by 31 Corinthian columns and 4 pillars, render it one of the most attractive structures in Florence. — The Campanile, erected by *Baccio d'Agnolo*, also deserves inspection.

Over the entrance *Stained glass window after *P. Perugino*. — Right Aisle. 2nd altar: Pietà, a group in marble, after Michael Angelo (original in St. Peter's at Rome), by *Nanni di Baccio Bigio*. 7th altar: Archangel Raphael with Tobias, group by *G. Sarrutta*. — Right Transept: 3rd altar: Madonna by *Donatello* (covered). 5th altar: *Madonna with SS. Nicholas and Catharine, by *Filippino Lippi*. 6th altar: Madonna appearing to St. Bernhard, an early copy from *Perugino* (original at Munich). 7th altar (right wall): Marble sarcophagus of Piero Capponi, with his portrait in relief. — The Choir has a screen of marble and bronze; high-altar with canopy and statues by *Caccini*, about 1600. At the back of the choir, beside the 2nd altar on the right, a Madonna and four saints on a gold ground, *School of Giotto*, beside the following altar a Madonna and saints by *Lorenzo di Credi*, in the 5th altar, The adulteress before Christ by *Alessandro Allori*. — Left Transept: 1st altar, Madonna with saints, by *Pier di Cosimo*, 4th altar (del Sacramento), sculptured in marble by *Andrea Sansovino* (youthful work), 6th altar, Trinità with SS. Catherine and Magdalene, by *Raffaellino del Garbo*. 7th altar, Madonna and saints by *Raffaellino del Garbo* (1505), 8th altar, Madonna with four saints, copy by *Michele del Ghirlandajo* from *Bid. del Ghirlandajo* (original in Paris). — The *Sacristy, a noble and graceful octagonal structure, with four corner-niches, erected by *Giul. da Sangallo* and *Ant. Pollajuolo* in 1489-97 behind a finely vaulted portico by *Andrea Sansovino*, contains a saint healing the sick, by *Allori*. Farther on, St. Anna, Madonna and saints, by *Rodolfo Ghirlandajo*. Beside the 2nd altar from the entrance, statue of Christ, a copy from Michael Angelo (in S. Maria sopra Minerva at Rome), by *Taddeo Landini*.

The *Inner Chiostro*, erected by *Alfonso Parigi* (entrance by the sacristy, see above), are adorned with frescoes by *Vitelli*, *Boldi*, and *Cascetti*, representing saints of the Augustinian order. — The *Spanish Chiostro*

are by *Aemmanni* (1558), the paintings by *Pandit.* — The monastery is now in part a barrack, in part still occupied by monks.

In the Piazza S. Spirito (No. 11) rises the handsome *Palazzo Dufour-Berte*, formerly *Guadagni* (Pl. C, 6), erected by *Cronaca*.

Leaving the piazza by the opposite Via Mazzetta and its continuation the Via S. Monaca, we reach the piazza and the church of **S. Maria del Carmine** (Pl. B, 5), formerly in the possession of the adjoining Carmelite monastery, consecrated in 1422, burned down in 1771, and re-erected within the following ten years. Among the parts which escaped destruction is the *Brancacci Chapel* in the right transept, embellished in 1423–28 by *Masolino* and *Masaccio*, and after them by *Filippino Lippi*, with celebrated **Frescoes from the traditions regarding the Apostles, especially St. Peter, which became of the highest importance in the education of succeeding artists (recently restored, best light about 4 p.m.).

Critics are divided as to which frescoes are Masolino's and which Masaccio's. They represent: on the pilaster of the ENTRANCE, above, on the right the Fall, on the left the *Expulsion from Paradise, imitated by Raphael in the Logge of the Vatican. LEFT WALL: above, *Peter taking the piece of money from the fish's mouth, a masterpiece of composition; below, Raising of Botychus, and Peter enthroned, with numerous portraits of painters and others (the latter finished by Lippi). WALL OF THE ALTAR: above, *Peter preaching (Combines, more than any other fresco in the Brancacci, the grandeur of style which marks the group of philosophers in the School of Athens at Rome, and the high principle which presided over the creation of the Vision of Ezekiel in the Pitti gallery — C. 4. C.), and Peter baptising; below, Peter healing the sick, and distributing alms. RIGHT WALL: above, Healing the cripples, and Raising of Tabitha (attributed by Vasari to *Masolino*). The following are by *Filippino Lippi*: on the right wall, below, the Crucifixion of Peter and Peter and Paul before the proconsul, on the entrance pillars, below, on the left Peter in prison, on the right his release (comp. Introduction, p. xlviii).

The CHOIR of the church contains the tomb of Pietro Soderini, by *Benedetto da Rovezzano*, 1513, restored in 1780. — The CORSINI CHAPEL, to the left in the transept, contains the tomb of St. Andrea Corsini, Bishop of Fiesole, and three large reliefs in marble by *Foggini*, in celebration of the praises of the saint; painting in the dome by *Luca Giordano*. — In the SACRISTY (entered from the right transept) frescoes from the history of St. Cecilia and St. Urban (discovered in 1885), by *Spinello Aretino*.

The CLOISTERS of the monastery (entrance to the right, No. 12, adjoining the church, or from the sacristy) contain a *Madonna with the Child and the four Evangelists, attributed by Mr. Crowe to *Giovanni da Milano*, and remains of early frescoes by *Masaccio*. In the Refectory is hung a Last Supper by *Al. Allori*.

From the Piazza del Carmine the Via dell' Orto (Pl. B, 4) leads to the Porta S. Frediano (see p. 457).

The Ponte Vecchio (Pl. D, 6; p. 385), over which the covered passage mentioned at p. 399 is carried, forms the most direct communication between the Piazza della Signoria and the Uffizi, and the Palazzo Pitti. The bridge is flanked with shops, which have belonged to the goldsmiths since 1593. — It terminates in the Via Guicciardini (Pl. D, 6), which passes a small piazza adorned with a column commemorating the defeat of the Sienese at Marciano

Pietà (164; p. 446), in which the treatment of the landscape deserves notice, is one of his principal works. To *Fra Bartolommeo's* later period belong the Resurrection (159; p. 446), the Holy Family (256; p. 449), St. Mark (125; p. 447), and the Pietà

(64; 447), the master's last work, a model of composition, ennobled by depth of sentiment and purity of forms, and certainly one of the most beautiful products of Italian art. *Andrea del Sarto* is admirably represented by an Annunciation (124; p. 447); by the so-called Disputa (172; p. 445), a picture without action, but of an imposing and dignified character; John the Baptist (265; p. 449); a Pietà (58; p. 448), more dramatically treated than is the master's wont, and the Madonna in clouds with saints (307; p. 449), all of which show his different excellencies, and particularly the soft blending of his colours. — The treasures of the gallery culminate in no fewer than a dozen of RAPHAEL's works. The exquisite 'Madonna del Granduca' (266; p. 449), in which a pure type of simple female beauty is but slightly veiled by the religious character of the work, and the 'Madonna della Sedia' (15; p. 446), a most beautiful work of purely human character, in which intense maternal happiness is expressed by the attitude of the group, both captivate every beholder. The 'Madonna del Baldacchino' (165; p. 446), on the other hand, painted at different times and certainly not entirely by Raphael's own hand, and the 'Madonna dell' Impannata' (No. 94, p. 447), being an extension of an originally simpler composition) are of inferior interest. The finest of the portraits is that of Leo X. with the two cardinals (40; p. 448), in which the delicate and harmonious blending of the four shades of red should be noticed. Whether the portrait of Julius II. (79; p. 447) exhibited here, or that in the Tribuna is the original, has long been a matter of controversy. The portraits of the 'Velata' (245; p. 449) and the 'Gravida' (229, p. 444) are now generally admitted to be genuine works of Raphael; as well as that of Inghirami (171; p. 445). The portraits of Angiolo and Maddalena Doni (61, 69, pp. 447, 448), of the master's Florentine period, are of unquestioned authenticity, but that of Cardinal Bibbiena (158; p. 446) is not free from doubt. The Vision of Ezekiel (174, p. 445), which transports us into an entirely different sphere, is a mediæval symbolical subject, treated by Raphael in his own manner. — The Goldsmith (207, p. 445), once attributed to Leonardo, has long since been allotted to *Ridolfo Ghirlandajo*. The Three Fates (113; p. 447) can hardly claim, even in its composition, to be a work of Michael Angelo. — The Venetian School also occupies an important place in the Pitti Gallery. Thus *Giorgione's* Concert (186; p. 445), and *Lor. Lotto's* Three Ages (157; p. 446), a work hardly inferior in conception to that of Giorgione. Then *Sebastian del Piombo's* St. Agatha (179, p. 445); *Titian's* portraits of Cardinal Ippolito de' Medici (201; p. 445) and Aretino (54; p. 448), his Bella (18; p. 448), and his Mary Magdalene (67; p. 447); *Bordone's* Repose in Egypt (89, p. 447); *Tintoretto's* Vulcan with Venus and Cupid (3). An excellent work of a later period is *Cristofano Allori's* Judith (96; p. 447). — Among the

non-Italian pictures we must mention two landscapes (9, 14; p. 448), four portraits (85; p. 447), and the Allegory of War (86; p. 447), by *Rubens*; Cardinal Bentivoglio (82; p. 447) by *Van Dyck*; two portraits (16, 60; p. 448) by *Rembrandt*; and lastly the equestrian portrait of Philip IV. (243; p. 449), by *Velasquez*.

The Entrance (comp. p. 380) is in the E. angle of the Piazza Pitti, in the colonnade adjoining the entrance to the Boboli garden. (Or we may approach the gallery by the connecting passage from the Uffizi, in which case sticks and umbrellas must be left at the entrance to that building, see p. 399.) The gallery is open daily, 10-4, admission 1 fr., Sundays, free; catalogue 3½ fr.

An insignificant staircase (passing on the 1st floor the ingress from the Uffizi; see above) leads to a corridor containing a beautiful vase of porphyry, a copy of that preserved in the Museum at Berlin, and a large porcelain vase from Sèvres. This corridor leads to the gallery, which extends through a suite of splendid saloons, adorned with allegorical ceiling-paintings whence their names are derived. They are sumptuously fitted up with marble and mosaic tables and velvet-covered seats, and heated in winter. In each saloon is a list of the pictures it contains (unfortunately very unreliable). Permission to copy is readily granted, on written application to the director.

The six principal saloons are first visited; the entrance was formerly at the opposite extremity, so that the numbers of the pictures, as enumerated below, are now in the reverse order. We then return to the saloon of the Iliad, and enter the saloon of the Education of Jupiter (p. 449), which adjoins it on the south.

Saloon of the Iliad, so named from the subject of the frescoes by *Luigi Sabatelli*. It contains four tables of lapis lazuli, granite, and jasper, and four vases of nero antico; in the centre a Caritas in marble by *Bartolini*.

To the right of the entrance-door: 235. *Rubens*, Holy Family (copy?); above the door, 230. *Parmeggianino*, Madonna with angels (Madonna del collo lungo); 229. Portrait of a lady, long attributed to *Raphael* (known as 'La Gravida'); 228. *Titian*, Half-length of the Saviour, a youthful work. — *225. *A. del Sarto*, Assumption.

This picture shows with what versatility Del Sarto was gifted. It is marked by quiet and orderly distribution, and something reminiscent of Fra Bartolommeo. The Virgin is raised up towards heaven most gracefully, and there is an atmosphere almost like Correggio's in the glory. — *C. & C.*

224. *Rid. Ghirlandajo*, Portrait of a lady (dated 1509); *219. *Pietro Perugino*, Mary and John adoring the Child; 218. *Salvator Rosa*, A warrior; *216. *Paolo Veronese*, Daniel Barbaro, Venetian savant and ambassador to England; 214. *F. Barocci*, Copy of the Madonna del S. Girolamo, of Correggio (original in Parma).

*208. *Fra Bartolommeo*, Nuptials of St. Catharine, with St. Bartholomew and St. George (1512).

'Incomparably the grandest of the creations by the friar in company of Mariotto is that completed before the close of 1512 for S. Marco with a variation of the old theme, the marriage of St. Catharine of Siena. . . . In composition, drawing, and relief, it was beyond his own power to come nearer perfection'. The light of the gallery is very unfavourable to this work. — *C. & C.*

207. *Leonardo da Vinci* (?, or probably by *Ridolfo Ghirlandajo*), Portrait of a goldsmith (sadly tarnished).

*201. *Titian*, Cardinal Ippolito de' Medici in battle costume, painted in 1532, after the campaign against the Turks, in which the cardinal had taken part.

199. *Granacci*, Holy Family; 195. *Giacomo Francia* (?), Portrait; 191. *A. del Sarto*, Assumption of the Virgin (last unfinished work, with a portrait of the artist as one of the apostles); 188. *Salvator Rosa*, Portrait of himself; 186. *Paolo Veronese*, Baptism of Christ.

**185. *Giorgione* (according to Morelli a youthful work of *Titian*), 'The Concert' (long known as Calvin, Luther, and Melanchthon), representing an Augustinian monk who has struck a chord, another monk with a lute, and a youth in a hat and plume listening.

'In one of the simplest arrangements of half lengths which it is possible to conceive, movement, gesture, and expression tell an entire tale. . . . The subtlety with which the tones are broken is extreme, but the sobermess of the general intonation is magical. Warm and spacious lights, strong shadows, delicate reflections, gay varieties of tints, yield a perfect harmony . . How fresh and clean are the extremities, and with what masterly ease they are done at the finish? What sleight of hand in the furs, what pearly delicacy in the laws of the white sleeves?' — *C. & C.*

184. *Andrea del Sarto*, Portrait of himself (?).

Saloon of Saturn. Ceiling-painting by *Pietro da Cortona*. To the right of the entrance-door: 181. *Salvator Rosa*, Portrait of a poet; above the door, 179. *Sebastiano del Piombo*, Martyrdom of St. Agatha (1520); 178. *Guido Reni*, Cleopatra; 177. *Leandro Bassano*, Rustic scenes; 176. *Domenichino*, Mary Magdalene; 175. *Franc. Albani*, Holy Family.

*174. *Raphael*, Vision of Ezekiel: God the Father, enthroned on the living creatures of three of the Evangelists, is adored by the angel of St. Matthew.

'Even in his imitation of Michaelangelesque types Raphael exhibits great freedom and the clearest consciousness of what is best adapted to his natural gifts and of where his true strength lies. This remark applies to the small picture of Ezekiel in the Pitti Gallery, so miniature-like in its finemess of execution, though less striking in the colouring In the arrangement of the two smaller angels who support the arms of the Almighty, the example of Michaelangelo was followed From the testimony of Vasari, however, we know that in portraying Jehovah, Raphael sought inspiration in the classical Jupiter, and certainly the features strongly recall the types of the antique divinity' — *Springer*

*172. *A. del Sarto*, Conference of the Fathers of the Church regarding the doctrine of the Trinity (the 'Disputa'). — *171. *Raphael*, Tommaso Fedra Inghirami, humanist and papal secretary (a replica of the original in Volterra).

'The fact that the man is represented at a moment of wrapt suspense and inward concentration diverts the attention from the unpleasing features, and ennobles and idealises the head, which, while certainly not handsome, cannot be denied the possession of intellect and a nameless power of attraction. — *Springer*

167. *Giulio Romano* (?), Dance of Apollo and the Muses.

*165. *Raphael*, Madonna del Baldacchino (completed by a different hand after 1507, by which the bishop on the right and the angels were probably added, and finally provided with the canopy by *Agostino Carracci* about 1700.

*164. *Pietro Perugino*, Entombment (Pietà), painted in 1495 during the master's residence in Florence.

'In this arrangement Perugino leaves nothing to desire, balancing and harmonising everything with a sobriety and fitness only to be found in the best composers. In thus modifying the intensity and form of pain in each person, as in transmitting individuality to the features, Perugino's merit is undeniable. Softness of expression and select grace give it the impress of its originality, an originality well calculated to temper the rugged grandeur of the nobler, or the realism of the more naturalistic, Florentines, and prepare the way for Raphael. — *C. & C.*

163. *A. del Sarto*, Annunciation; 161. *Bonifacio* (here attributed to *Giorgione*), Finding of Moses, 160. *Van Dyck*, Virgin; *159. *Fra Bartolommeo*, Risen Christ among the four Evangelists, 1516, 158. *Raphael*, Cardinal Bibbiena, 1515-16 (a copy of the original at Madrid), *157. Attributed to *Lorenzo Lotto* (perhaps *Giorgione*), Three periods of life; 155. *Carlo Dolci*, St. Rosa (1668), 152. *Schiavone*, Cain slaying his brother.

**151. *Raphael*, Madonna della Sedia, painted while Raphael was employed on the Stanza d'Eliodoro in the Vatican (1511-16).

'In this picture Raphael returns to the early and simple subjects of representation, breathing nothing but serene happiness, which gladden the artist and charm the beholder, which say little and yet possess so deep a significance. Florentine forms have been supplanted by Roman ones, and tender and clear beauty of colouring has given place to a broad and picturesque style of laying on the pigments. At least fifty engravers have tried their skill upon the Madonna della Sedia, and photographic copies have been disseminated by thousands. No other picture of Raphael is so popular, no other work of modern art so well known'. — *Springer*

150. *Van Dyck* (?), Charles I. of England and his queen Henrietta of France; 148. *Dosso Dossi*, Bambocciata; 147. *Giorgione* (more probably *Dosso Dossi*), Nymph pursued by a satyr.

Saloon of Justice. Ceiling-painting by *Pietro da Cortona*. — In the centre of the room a statue of Victory, by *Consani*, 1867. To the right of the entrance: 140. Attributed to *L. da Vinci* (better *School of Pier di Cosimo*), Portrait of a lady, *139. *Rubens*, Holy Family, 136. *Paolo Veronese*, The Saviour parting from his mother, 135. *Salvator Rosa*, Battle; *133. *Salvator Rosa*, Battle (the figure on the left, above the shield, with the word Sarò, is the painter's portrait), 132. *G. M. Crespi*, Holy Family, 131. *Tintoretto*, Vincenzo Zeno, 129. *Mazzolini*, The adulterous; 128, 127. *Giov. Batt. Moroni*, Portraits (genuine works of this famous portrait-painter of Bergamo, here erroneously ascribed to *Dom. Morone*

of Verona); *125. *Fra Bartolommeo*, St. Mark (the cartoon for this picture is in the monastery of S. Marco); *124. *Andrea del Sarto*, Annunciation; *123. *A. del Sarto*, Madonna in glory with four saints (1520); 122. *Garofalo*, Sibyl divulging to Augustus the mystery of the Incarnation; 121. *Moroni*, Portrait of a man; 119. *Sustermans*, Portrait; 118. *School of A. del Sarto*, Portraits of that artist and his wife; 113. The Three Fates, groundlessly ascribed to *Michael Angelo*; 112. *Borgognone*, Battle-piece, 111. Copy after *Salvator Rosa*, Conspiracy of Catiline; 110. Copy from *Titian*, Bacchanalian; 109. *Paris Bordone*, Female portrait; 108. *Paolo Veronese*, Portrait. — 4th wall: 141. *Rubens*, Nymphs surprised by Satyrs; 142. *Giov. Batt. Franco*, Battle of Montemurlo (for which the artist has used drawings by Michael Angelo).

Saloon of Mars. Ceiling-painting by *Pietro da Cortona*. — To the right of the entrance 97. *Andrea del Sarto*, Annunciation (retouched); *96. *Cristofano Allori*, Judith; 95. *Allori*, Abraham's Sacrifice; *94. *Raphael*, Holy Family, called Madonna dell' Impannata (not entirely finished by Raphael, or perhaps only from a drawing by him; the St. John is a later addition); *92. *Titian*, Portrait; 90. *Cigoli*, Ecce Homo; *89. *Paris Bordone*, Repose during the Flight to Egypt; *87, 88. *A. del Sarto*, History of Joseph; *86. *Rubens*, Mars going forth to war, one of the master's best and most mature works, painted about 1625; *85. *Rubens*, Rubens with his brother and (r.) the scholars Lipsius and Grotius; 84. *Palma Vecchio* (?), Holy Family; *83. *Titian* (? *Tintoretto*), Luigi Cornaro; *82. *Van Dyck*, Cardinal Giulio Bentivoglio, aristocratic and easy, *81. *A. del Sarto*, Holy Family.

**79 *Raphael*, Pope Julius II.

'This striking figure, with the arms resting lightly on the chair, the deep-set eyes directed with keen scrutiny on the beholder, the compressed lips, the large nose, and the long white beard descending to the breast, vividly recalls the descriptions of this powerful pope, left us by his contemporaries'. — *Springer*.

76. *A. van der Werff*, Duke of Marlborough. 4th wall. 106. Portrait of Galileo, school of *Sustermans*, 104. *L. Giordano*, Conception.

Saloon of Apollo. Ceiling-paintings by *Pietro da Cortona* and *Ciro Ferri*. To the right. *67. *Titian*, Magdalene (1531).

'It is clear that Titian had no other view than to represent a handsome girl. He displays all his art in giving prominence to her shape. In spite of the obvious marks of haste which it bears, it displays a beauty of such uncommon order as to deserve all the encomiums which can be given to it' — *C. & C.*

66. *Andrea del Sarto*, Portrait of a man, said to be himself; *64. *Fra Bartolommeo*, Pietà (with figures of SS. Peter and Paul added subsequently by *Bugiardini*). — *63. *Murillo*, Madonna; 62. *A. del Sarto*, Holy Family.

**61. *Raphael*, Angiolo Doni, a friend of the master (Nos. 59 and 61 belonged to the family down to 1758, when they were

transferred to Avignon, where they were purchased for the Gallery in 1826 for the sum of 25,000 fr.). *60. *Rembrandt*, Portrait of himself, beardless (about 1634).

**59. *Raphael*, Portrait of Maddalena Strozzi Doni.

This portrait and its companion, No. 61, were painted during the Florentine period of the artist (about 1506). The poise of the head, the arrangement of the hands, and the whole style of the work resemble those of Leonardo's Gioconda in the Louvre. The subject, though by no means richly endowed with natural charms, is made extremely attractive.

*58. *A. del Sarto*, Descent from the Cross; 57. *Giulio Romano*, Copy of Raphael's Madonna della Lucertola in Madrid; 56. *Murillo*, Holy Family. *54. *Titian*, Pietro Aretino, the celebrated verse-writer and pamphleteer, a work described by Aretino himself as a 'hideous marvel' (1545). 49. *Tiberio Titi*, Leopoldo de' Medici when a child, 1617; 47. *Guido Reni*, Bacchus; 44. *Giac. Francia*, Portrait; 43. *Franciabigio*, Portrait of a man (1514); *42. *P. Perugino*, Mary Magdalene, painted about 1500; **40. *Raphael*, Leo X. and the cardinals de' Medici and de' Rossi, not undamaged, but still justifying Vasari's enthusiastic praise: 'No master has ever produced, or ever will produce, anything better'. Giulio Romano shared the execution, the cardinal to the right of the pope being probably by him. — 39. *Angelo Bronzino*, Holy Family; *38. *Palma Vecchio* (?), Christ at Emmaus; 37. *School of Paolo Veronese*, Portrait of a lady; 36. *Girolamino da Carpi*, Archbishop Bartolini Salimbeni, 35. *Moroni*, Bishop Girolamo Argentino. 4th wall: 71. *Carlo Maratti*, S. Filippo Neri.

Saloon of Venus. Ceiling-painting by *Pietro da Cortona*. — To the right of the entrance: 21. *Pietro da Cortona*, St. Martin; *20. *A. Dürer*, Adam, probably painted in 1507, at the same time as Eve (No. 1, see below), after the master's second stay at Venice: 'the most perfect treatment of the nude yet produced by northern art' *(Thausing)*.

To the left of the door. **18. *Titian*, 'La Bella di Tiziano', painted about 1535, probably the Duchess Eleonora of Urbino, represented in No. 605 and perhaps also in No. 1117 in the Uffizi (see pp. 397, 393).

'La Bella di Tiziano' at the Pitti is one of Titian's likenesses in which every feature tells of high lineage and distinction. The pose, the look, the dress are all noble. We may presume that the name was accepted for want of a better. The face was so winning that it lurked in Titian's memory, and passed as a type into numerous canvases in which the painter tried to realize an ideal of loveliness. . . . The tones are harmonized and thrown into keeping by a most varied use and application of glazings and scumblings. — *C. & C.*

*17. *Titian* (copy), Betrothal of St. Catharine (original in London); *16. *Rembrandt*, Portrait of an old man (about 1660); 15. *Salvator Rosa*, Sea-piece; 13. *M. Rosselli*, Triumph of David; *14. *Rubens*, Hay-harvest; 11. *Bassano*, Martyrdom of St. Catharine; 10. *Cavradi*, Narcissus at the spring; *9. *Rubens*, Ulysses

on the island of the Phaeaci; 6. *Bartolommeo Manfredi*, Gipsy women deceiving a youth; 5. *Garofalo*, St. James; 4. *Salvator Rosa*, Harbour at sunrise, *3. *Tintoretto*, Cupid, Venus, and Vulcan; 2. *Salvator Rosa*, Falsehood with a mask; *1. *A. Dürer*, Eve, No. 20. — We return hence to the Saloon of the Iliad, and thence enter the —

Saloon of the Education of Jupiter. Ceiling-painting by *Cutani*. — **256. (above the door) *Fra Bartolommeo* Holy Family, resembling Raphael's Madonna Canigiani at Munich, 257. *Paris Bordone*, Sibyl prophesying to Augustus, 258 *Tinelli*, Portrait of a man; **265. *A. del Sarto*, John the Baptist (badly restored).

**266. *Raphael*, 'Madonna del Granduca', a work of the master's Florentine period, formerly in the grand-ducal palace.

'Painted in light colours and modelled with extraordinary delicacy, the picture captivates us chiefly by the half concealed beauty of the Madonna, who, scarcely daring to raise her eyes, rejoices over the Child with tender bashfulness. The Infant, held by the mother with both hands, gazes straight out of the picture and possesses all the charming grace which characterises Raphael's later representations of children. — *Springer*.

270 *Carlo Dolci*, Martyrdom of St. Andrew (1646), 272. *Rustermans*, Prince Matteo de' Medici; 279. *Bronzino*, Don Garzia de' Medici, 241. *Clovio*, Descent from the Cross (in opaque colours); **243. *Velasquez*, Philip VI. of Spain, **245. 'La Donna Velata' (the lady with the veil), long attributed to *Raphael*; 248. *Tintoretto*, Descent from the Cross; 254. *Palma Vecchio (?)*, Holy Family; 255. *Van der Heist*, Portrait.

We now turn to the left into the Sala della Stufa. The frescoes, illustrating the golden, silver, brazen, and iron ages are by *Pietro da Cortona*, ceiling-paintings by *Matteo Rosselli*, 1622. This room contains four small antique statues in marble, a column of green porphyry, bearing a small porcelain vase with a portrait of Napoleon I., and two statues in bronze (Cain and Abel), after *Dupré*.

Returning hence and traversing a passage, we observe on the left a small *Bath-room*, most tastefully fitted up, with pavement of modern Florentine mosaic, and four small statues of Venus by *Giovanni Insom* and *Salvatore Bongiovanni*.

Saloon of Ulysses. Ceiling-painting by *Gaspero Martellini*, representing the return of Odysseus, an allusion to the restoration of the grand-duke Ferdinand III. after the revolution. Handsome cabinet (stipo) of ebony, inlaid with coloured wood and ivory, in the centre a large porcelain vase. — 288. *Carlo Dolci*, Jesus on the Mount of Olives; 289. *Liposi*, Madonna appearing to St. Francis; 297 *Paris Bordone* (? 17th cent.), Pope Paul III., a copy of the portrait by Titian at Naples; 304. *Schidone*, Holy Family; 305. *C. Allori*, St. John in the wilderness, 306. *Salvator Rosa*, Landscape; **307. *A. del Sarto*, Madonna, 309. *Schidone*, Holy Family, 311. *Dosso Dossi* (attributed to *Titian*), Duke Alphonso I. of Ferrara, 312. *Salv. Rosa*, Landscape on the coast; 313 *Tintoretto*, Madonna; 316. *Carlo Dolci*, Portrait; 317. *Poelenburg*, Two landscapes; 318. *Lanfranco*, S. Margherita of Cortona, 320. *A. Cavucci*, Landscape; 326. *Carlo Dolci*, Madonna and Christ.

Saloon or Prometheus, with paintings by *Giuseppe Collignon*. In the centre a magnificent round table of modern mosaic, executed for the London Exhibition of 1851, but not sent thither, valued at 30,000*l.*

*334. *Fra Filippo Lippi*, Madonna with saints; in the background SS. Joachim and Anna, and the Nativity of Mary.

'The drawing and the modelling of the flesh remind us that the age was one in which the laws of bas relief were followed in painting. — *C. & C.*

340. *Perugino*, Madonna with two saints. 341. *Pinturicchio*, Adoration of the Magi. 343. *School of Giovanni Bellini*, Madonna with SS. James and Catharine; 345. *Baldassare Peruzzi*, Holy Family; 346. *F. Zucchero*, Mary Magdalene, on marble; 347. *Filippino Lippi*, Holy Family; 353. *Botticelli*, Portrait of a girl, erroneously called the 'Beautiful Simonetta'; 358. *Dom. Ghirlandajo*, Adoration of the Magi; 359. *Beccafumi*, Holy Family; 362. *Jacopo Bonteri*, Holy Family (copy from *Fr. Francia*). 365. *Albertinelli*, Holy Family. 370. *Unknown early-Florentine master*, Saint looking upward. 371. *Unknown Milanese master* (attributed to *Piero della Francesca*), Beatrice d'Este, wife of Ludovico il Moro. 372. *Unknown Florentine master* (attributed to *A. del Castagno*), Portrait; 376. *Lorenzo Costa*, Portrait. 377. *Fra Bartolommeo*, Ecce Homo; 379. *J. da Pontormo*, Adoration of the Magi. 391. *Pietrino* (attributed to *Luini*), St. Catharine. 394. *A. Pollajuolo*, St. Sebastian. 398. *Filippino Lippi*, Death of Lucretia.

The Gallaria Poccetti, which we next enter, derives its name from the ceiling paintings by *Bernardino Poccetti*. Two tables of oriental alabaster and one of malachite. 'Bust of Napoleon I., by *Canova*. 433. *Polidoro Veneziano*, Adoration of the Child. 434. *Marco Vecellio* (nephew of Titian), Madonna della Misericordia. 439. *Guercino*, St. Sebastian. Also a number of miniature portraits, as well as in the following corridor.

Returning to the Prometheus Saloon, we next enter a Corridor, on the walls of which are six marble mosaics, a number of 'Miniature Portraits, and valuable drinking cups, objects in ivory, etc.

Saloon of Justice. Ceiling painting by *Feti*. In the centre a handsome cabinet, purchased in Germany by Ferdinand II. 399. *Pinturicchio*, A sculptor. 397. *Carlo Dolci*, St. John, the Evangelist. 398. *Artemisia Gentileschi*, Judith. 400. *M. Hondekoeter*, Poultry. 401. *Bustermann*, The canon Pandolfo Ricasoli. 402. *Rembrandt*, Christ in the Temple. 403. *Carlo Dolci*, St. Dominicus praying. 405. *Peter Lely*, Oliver Cromwell (sent by the Protector to the grand-duke Ferdinand II.). *408. *Sebastiano de Piombo*, Bust of a bearded man.

Saloon of Flora. Ceiling paintings by *Marini*. In the centre *Venus by Canova. 415. *Bustermann*, Grand-duke Ferdinand II. de Medici. 416, 421. *Gaspard Poussin*, Landscapes. 420. *Furini*, Paradise. 421. *Tassi*, Landscape with John the Baptist preaching. 436, 441. *G. Poussin*, Landscapes. 438. *Rubens*, Stag attacked by tigers. 444. *Artemisia Gentileschi*, Judith.

Saloon of the Children (*Sala de' Putti*). Frescoes by *Marini*, decorations by *Rabujati*. 451. *Rachel Ruysch*, Fruit. 455. *Rachel Ruysch*, Fruit and flowers. *465. *Jan van Ruysdael*, Landscape. *470. *Sal. Rosa*, Landscape, with Diogenes throwing away his drinking cup (*Che furente dal bicchier*). 474. *Domenichino*, Landscape, with Diana and Actæon. 475. *Poelenburg*, Landscape. 479. *A. del Sarto*, Holy Family. 480. *Ann. Carracci*, Nymph and satyr, a replica of the picture in the Tribuna, No. 1138.

The ground-floor of the palace contains several rooms with good

Modern Works of Art, historical pictures by *Bezzuoli* and *Sabatelli*, statues by *Bartolini* (Carità), *Ricci* (Innocence), etc. (apply for admission to the porter at the entrance). The SILVER-CHAMBER (*Gabinetto degli Argenti*, to the left in the second court, open 10–3, fee ½ fr.), contains the royal plate, and interesting specimens of ancient and modern goldsmiths' work. In the cases to the left are works by *Benv. Cellini*. To the right, bronze crucifix by *Giovanni da Bologna*, opposite crucifixion by *Tacca*. Service of lapis-lazuli, etc. — The splendid furniture of the royal (formerly grand-ducal) reception chambers also deserves mention.

The **Boboli Garden** (entrance through the Palazzo Pitti, in the left corner, open to the public on Sundays and Thursdays from noon till dusk, comp. Pl. D, 6), at the back of the palace, extends in terraces up the hill. It was laid out by *Tribolo* in 1550, under Cosimo I., and extended by *Buontalenti*, and commands a succession of charming *Views of Florence with its palaces and churches, among which the Pal. Vecchio, the dome and campanile of the cathedral, and the tower of the Badia are conspicuous. The long walks, bordered with evergreens, and the terraces, adorned with vases and statues, attract crowds of pleasure-seekers on Sundays.

On entering we first observe, in a straight direction, a GROTTO with four statues, modelled by *Michael Angelo* for the monument of Pope Julius II.; in the centre the Rape of Helen, a group by *Vincenzo de Rossi*. At the entrance to the grotto, Apollo and Ceres, statues by *Bandinelli*. — The MAIN PATH leads straight from the back of the palace to an open space called the *Amphitheatre*, formerly employed for festivities of the court; on the right, a handsome fountain; on the left, an Egyptian obelisk (brought hither from Rome) and an ancient basin of grey granite. We then ascend to the BASIN OF NEPTUNE, adorned with a statue of the god by *Stoldo Lorenzi*, then, higher up, the statue of ABUNDANTIA, begun by *Giovanni da Bologna* (for a different purpose), and finished by *Tacca*, and erected in 1661 to commemorate the fact that during the general distress in Italy occasioned by war Tuscany alone, under Ferdinand II., revelled in plenty (fine view hence). To the right, in the vicinity, a small casino, commanding a charming and uninterrupted *View.

To the W. of the Abbondanza we reach an open grass-plot, also affording a fine view, whence the visitor about to leave the garden may descend direct. We follow a beautiful avenue to the S., adorned with numerous statues (copies of old works, as well as modern originals) and, passing the gardener's house, reach a charming BASIN (*la vasca dell' isolotto*). In the centre, on an island planted with flowers, rises a fountain surmounted by a colossal statue of Oceanus, by *Giovanni da Bologna*. The surrounding walks are chiefly embellished with grass works. A path leads from this basin in a straight direction to a grass-plot with two columns of granite, and thence to the Porta Romana, which however is usually closed; in the vicinity several ancient sarcophagi. To the right of the Oceanus basin a broad path, parallel with the palace, is reached, by which the principal entrance may be regained. Another exit, near a fountain with Bacchus on the lion, leads into the Via Romana. — To the left is the BOTANIC GARDEN, which, on public days, the custodian invites visitors to inspect (fee); a permanent for other days is obtained at the Museo di Storia Naturale (see below).

Above the Boboli garden is the *Fortezza di Belvedere*, constructed in 1590 by *Buontalenti* by command of Ferdinand I. Near it is the closed *Porta S. Giorgio*. Beyond the gate, which may be reached

by the Viale dei Colli, is the little church of *S. Leonardo in Arcetri* (i.e. *arce veteri*, Pl. D, 8), the pulpit of which is embellished with reliefs of the 12th cent., from S. Piero Scheraggio (beside the Pal. Vecchio). — The Via Costa S. Giorgio, in which is (No. 13) *Galileo's House* (Pl. E, 7), debouches at the Porta S. Giorgio.

At Via Romana 19, to the W. of the Pitti Palace, is the **Museum of the Natural Sciences** (*Museo di Fisica e di Storia Naturale*; Pl. C, 6; adm. see p. 380), founded by Leopold I., and greatly augmented at subsequent periods.

The public museum is on the Second Floor; the mineralogical, geological, and palæontological collections occupy 8, the zoological 18 rooms. There is also an admirable anatomical collection in 12 rooms, consisting chiefly of preparations in wax, by *Clemente Susini* and his successors *Calamai* and *Calamai*.

On the *First Floor* (r.) is situated the *Tribuna of Galileo, inaugurated in 1840, on the occasion of the assembly at Florence of the principal scholars of Italy, constructed by *Giuseppe Martelli*, and adorned with paintings by *Giuseppe Bezzuoli*, *Luigi Sabatelli*, etc., illustrating the history of Galileo, Volta, and other naturalists; also a statue of Galileo by *Costoli*, numerous busts of celebrated men, and mosaics in the pavement, designed by *Sabatelli*, and executed by *Gaet. Batt. Micheri*. Along the walls are six cabinets containing instruments from the time of Galileo downwards. There is also an *Observatory* here.

Opposite stands the church of **S. Felice** (Pl. C, 6), with a fine porch, rebuilt in the 15th cent., by a disciple of Michelozzo: 1st altar to the left, *School of Botticelli*, Three Saints; 2nd altar to the right, *Fra Paolino*, Pietà, a coloured relief in clay; above, opposite the high-altar, a *Crucifix by *Giotto*.

Immediately adjoining the *Ponte alle Grazie* (recently widened; Pl. E, F, 6, 7) is the Piazza de' Mozzi, to the right in which rises the **Palazzo Torrigiani** (Pl. E, 7), containing a valuable picture-gallery on the first floor (open in winter only; adm. see p. 380).

Ante-Chamber. *Luca della Robbia*, Portrait in relief. — To the left: I. Room. 8. *Bronzino*, Mary and Martha; 7. *School of Ghirlandajo*, Portrait; 9. *Lorenzo di Credi*, Portrait; *11. *Bigordi*, Portrait of a man in a red cap; 20. *Pollajuolo*, Portrait; 21. 22. Portraits; 31. 34. *Filippino Lippi*, History of Esther. — Small Rooms to the right: 5 and 6. Triumph of David, by *Pastiglione* (cassoni, or lids of chests). — II. Room: 1. *Matteuzzi*, Madonna; 8. 9. 22. *Pinturicchio*, Legend; *7. Madonna and Child, a 16th cent. copy from *Raphael* (original in the Bridgewater Gallery); 11. 13. *Cosetto*, Procession of Argonauts, and Starting for the hunt; *12. *Paolo Veronese*, Portrait (1567); 14. *Pontormo*, Guicciardini (copy); 19. *Andrea del Sarto* (?), Holy Family; 23. *Garofalo*, Samaritan Woman. — III. Room: 2. *Bronzino*, Alessandro; 9. *Tintoretto*, Resurrection. — On the other side of the ante-chamber are three rooms (occupied by the family, and therefore not always accessible) with Dutch and German paintings. — The secretary also grants permission to visit the beautiful *Giardino Torrigiani*, Via dei Serragli (Pl. A, 6).

The small church of *S. Lucia* (Pl. E, 7) in the adjoining Via de' Bardi contains a relief by the *della Robbia* above the door, and an *Annunciation by *Fra Filippo Lippi* (1st altar on the left).

In the neighbourhood is the *Palazzo Canigiani*, with a fine court in which there is an Abundantia, and a staircase with a curious

central post by *Donatello*; in the interior a Madonna by *S. Botticelli*. — Farther on, No. 28, is the *Palazzo Capponi*, built for Niccolò da Uzzano by *Lorenzo di Bicci*.

The LUNGARNO SERRISTORI, between the Ponte alle Grazie and Porta S. Niccolò, contains the monument of *Prince Demidoff* (Pl. F, 7), to whose philanthropy Florence was much indebted, by Bartolini (1870), and a marble *Carità* by Bartolozzi, presented by the prince.

Farther on is the church of **S. Niccolò** (Pl. F, 7), founded about the year 1000. At the back of the high-altar are four saints by *Gentile da Fabriano*. The sacristy contains a Madonna della Cintola by *A. Pollajuolo*, 1450 (lunette); below it a Madonna and saints by *Neri di Bicci*. In 1530, after the capitulation of the town to the Medici (p. 454), Michael Angelo lay concealed for a time in the tower of this church.

53. Environs of Florence.

Compare Map. The small numbers, which are marked on it round the town, designate the boundary of the local imposts *(Cinta daziaria)*: 1. Barriera di Lungarno Nuovo, 2. B. delle Cascine; 3. B. Pistojese; 4. B. S. Donato; 5. B. del Mercato; 6. B. del Romito; 7. B. del Ponte Rosso; 8. B. delle Cure, 9. B. delle Forbici; 10. B. della Fonte all' Erba; 11. B. dell' Affrico; 12. B. Settignanese; 13. B. Aretina; 14. B. Ponte di Ferro di S. Niccolò; 15. B. Porta S. Niccolò; 16. B. Porta S. Miniato; 17. B. Porta S. Giorgio, 18. B. Porta Romana; 19. B. Porta S. Frediano.

The heights surrounding Florence afford many charming views of the city and neighbourhood, and some of the edifices erected on them also deserve notice. The afternoon is the most favourable time for excursions, as the city and environs are often veiled in haze in the forenoon.

(A.) One of the finest promenades in Italy, a hilly road recently constructed from plans by the engineer *Poggio*, called the ****Viale dei Colli**, ascends the heights in windings from the Porta Romana (Pl. A, 7), the S. gate of Florence, leads along the slopes to S. Miniato, and descends in a long curve to the river, where it terminates at the upper Ponte di Ferro, near the Porta S. Niccolò (Pl. G, 8). This road, which is 19 yds. wide and nearly $3^3/_4$ M. in length, is bordered with beautiful pleasure-grounds, containing bays, elms, sycamores, and hedges of roses, over which delightful views are obtained. The road is called the *Viale Macchiavelli* from the Porta Romana to the large circular *Piazzale Galilei*, beyond which it bears the name of *Viale Galilei*. At the beginning of the latter is the *Restaurant Boneiani* (p. 376). Below S. Miniato the road passes the large ***Piazzale Michelangelo** (Pl. F, G, 8), forming a kind of projecting terrace immediately above the Porta S. Niccolò (Pl. G, 8), to which footpaths and roads descend. In the centre of the Piazza rises a bronze copy of Michael Angelo's David (p. 426), the pedestal of which is surrounded by the four periods of the day (p. 433). Charming ****VIEW** hence of the town and the valley of the Arno: to

the right, on the hill, lies Fiesole, then the city with S. Croce, the Cathedral, S. Lorenzo, the Palazzo Vecchio, S. Maria Novella, and the Lungarno; to the left are the villa-covered heights, the Fortezza del Belvedere, Bello Sguardo, and the Villa Giramonti. — A drive by the Viale dei Colli, from one gate to the other, occupies 1-1½ hr. (carriages, see p. 377; comp. also p. 455).

(B.) San Miniato, with its marble façade, on the hill to the S.E. of Florence, is a conspicuous object from many different points. It may be reached by carriage (p. 377) or on foot in less than ½ hr. The route from the Porta S. Niccolò by the Piazzale Michelangelo (see above) cannot be mistaken. A little beyond the latter we reach the Franciscan monastery of **S. Salvatore del Monte**, with a church erected by Cronaca in 1504, the simple and chaste proportions of which were deservedly praised by Michael Angelo, who called it 'la bella villanella'. To the left of the high-altar is a Pieta by *Giov. della Robbia*. — We now turn to the left towards the gateway of the old fortifications, constructed by Michael Angelo in 1529 as engineer to the republic, and which were defended by him during an eleven months' siege of the city by the Imperial troops. Visitors knock at the gate, and on leaving give the gate-keeper a few soldi. The church and the whole hill of S. Miniato are now used as a *burial-ground* (fine views). The monuments show the taste of the modern Florentine sculptors, who lay great stress upon an accurate rendering of clothes, lace, ornaments, and the like, and whose skill in this department finds numerous admirers.

The church of **S. Miniato al Monte**, like the Battistero (p. 404), is one of the few existing examples of the Pisan Florentine style which preceded the Gothic, and probably dates mainly from the 12th century. It is a structure of admirable proportions, with nave and aisles, without a transept, and is in many respects a truly classical edifice. The elegantly-incrusted façade dates from the 12th, the mosaics with which it is adorned from the 13th century. The tower was restored by *Baccio d'Agnolo* in 1519.

The Interior, recently restored, contains 12 columns (some of them antique) of white, and 8 handsome pillars of greenish grey marble, and its roof is tastefully re-decorated in the original style. The choir with its simple apse is raised by a spacious crypt beneath. — To the left of the entrance is the monument of the satirist, *Giuseppe Giusti* (d. 1850).

Aisles. On the wall on the right, Enthroned Madonna and six saints by *Paolo degli Stefani* (14th cent.); on the left a Madonna with saints and a Crucifixion, of the beginning of the 15th century. In the Nave, between the flights of steps (16) ascending to the choir, is a chapel constructed in 1448 by Piero de' Medici from a design by *Michelozzo*; on the frieze appears the device of the Medicis, consisting of three feathers in a diamond ring with the legend 'Semper'. Over the altar is the small crucifix which is said to have nodded approvingly to S. Giovanni Gualberto when he forgave the murderer of his brother (p. 461). In the Left Aisle is the Chapel of S. Giacomo, constructed soon after 1459 by *Antonio Rossellino*, containing the monument of Cardinal Jacopo of Portugal (d. 1459); above the monument a *Madonna and Child in a medallion held by two angels, and opposite an Annunciation by *Alesso Baldovinetti*; on the ceiling

the Four Virtues by *Luca della Robbia*. — The *Crypt, to which a flight of seven steps descends, does not rest on the four columns and two pillars which are prolonged in the choir above, but on 28 smaller columns of graceful form, some of them ancient. Beneath the altar here is the tomb of S. Miniato. — The front-wall of the crypt, the screen of the Choir, the apse, the whole wall of the nave, and the pulpit present beautiful specimens of incrusted marble-work. The upper part of the Apse is adorned with a mosaic of Christ, with the Madonna and S. Miniato, executed in 1297, recently restored. The five windows under the arches are closed with semi-transparent slabs of marble. Over an altar on the right, the portrait of S. Giovanni Gualberto (see above). — On the S. side of the choir is the Sacristy (closed), erected in 1387 in the Gothic style, adorned with sixteen *Frescoes from the life of St. Benedict (his youth, ordination at Subiaco, miracles, etc.) by *Spinello Aretino* (d. 1410), a clever pupil of Giotto, whose style is studied to advantage here. Below them, admirable inlaid work in wood. — The beautiful mosaic pavement (executed, according to an inscription, in 1207) also deserves inspection.

A visit to S. Miniato may be conveniently combined with a drive on the Viale dei Colli. A walk to the Piazzale Michelangelo, S. Salvatore del Monte, S. Miniato, and thence to the Torre del Gallo (see below), and back by the Poggio Imperiale to the Porta Romana (p. 453), will take about 3 hrs. in all.

(C.) Poggio Imperiale. Immediately to the left, outside the Porta Romana (Pl. A, 7), begins the Viale dei Colli, mentioned at p. 453. To the right of it a fine avenue of lofty cypresses, evergreen oaks, and larches, embellished with a few statues, leads in 20 min. to the **Villa Poggio Imperiale.** It was thus named and almost entirely fitted up by Magdalene of Austria, wife of Cosimo II., in 1622. The handsome edifice is now occupied by the *Instituto della SS. Annunziata*, a girls' school, and is not accessible.

The road now divides: the branch to the *right* leads to Galluzzo and the Certosa (see below); that to the *left* (soon passing a group of houses, following the Via del Pian Giullari, and ascending the height, where at a bifurcation of the road, a bye-road in a straight direction is to be followed) leads to the **Torre del Gallo**, so called after a family of that name, and containing various reminiscences of *Galileo*, who from this tower is said to have made several important astronomical observations. Fine *Panorama (fee). — S. Miniato is about 25 minutes walk from this point (comp. Map).

The road to the right passes (¼ hr.) several houses and villas, among which is the Villa of Galileo, marked by a bust and inscription, where the great astronomer passed the last years of his life (1631-42), surrounded by a few faithful friends and latterly deprived of sight, and where he was visited by his illustrious contemporary Milton. — A short distance hence, near the church of *S. Margherita a Montici*, stands the villa where *Francesco Guicciardini* wrote his history of Italy. Here too, on 12th Aug., 1530, the Florentines, who had been betrayed by their general Malatesta, signed the articles by which the city was surrendered to the Imperial troops and thus became subject to the rule of the Medici. From that event the house derives its name *Villa delle Bugie* ('villa of lies').

(D.) La Certosa in the Val d'Ema is 3 M. distant by the high-road from the Porta Romana (Pl. A, 7, carr. 6 fr.; omnibus from Porta Romana every hour from 8 a.m. to 8 p.m., 50 c.). To

the right, as the height beyond the gate is ascended, rises the church of *S. Gaggio*; farther on is the village of *Galluzzo*, beyond which the brook *Ema* is soon reached. On the hill of *Montaguto*, which is clothed with cypresses and olive-trees, at the confluence of the Ema with the *Greve*, rises the imposing ***Certosa di Val d'Ema**, resembling a mediæval fortress. The monastery, which is approaching dissolution and contains a few inmates only, was founded in 1341 by *Niccolò Acciajuoli*, a Florentine who had settled at Naples and there amassed a large fortune by trading. The porter (1-2 pers., 50 c.) shows the church, or rather the series of chapels of which it consists, and the monastery with its various cloisters.

CHURCH. Magnificent pavement and fine carved stalls (of 1560), over the altar, Death of St. Bruno, a fresco by *Pesenti*. — *HIGH ALTAR, in the form of a Greek cross, erected by *Orsanmichele*; to the right, St. Francis by *Cigoli*. SS. Peter the Martyr, George, Jerome, Francis, two Madonnas, and the *Trinity, of the *School of Giotto*. A staircase to the right descends to a chapel with the *Tombe of the *Acciajuoli*, monument of the founder *Niccolò* by *Orsanmichele* (1366), three monumental slabs, that of a *Young Warrior by *Donatello*, tombstone of a Cardinal of the family by the same, the ornamentation by *Giuliano da Sangallo*. — We then return through the church and enter the CLOISTERS, with stained glass by *Giovanni da Udine*. — To the right is the CHAPTER HOUSE: **Mariotto Albertinelli*, Crucifixion (fresco of 1506), monument of Bishop Buonafede by *Giuliano da Sangallo*. We next enter the monastery garden, which also serves as a burial-ground, and is surrounded by handsome cloisters. Some of the empty cells, which enclose the building like pinnacles, command picturesque views, especially through the valley of the Ema towards Prato and the Apennines. — At the *Spaccio* of the monastery good Chartreuse and various perfumes may be purchased.

(E.) ***Bello Sguardo**, to the S.W. of Florence, is celebrated for the delightful prospect it commands. From Porta Romana (Pl. A, 7) the town-wall must be followed to the right and the second road to the left taken. This first leads to an open space with the small church of *S. Francesco di Paola*, which contains the monument of Bonizzo Federighi, Bishop of Fiesole, with reliefs by *Luca della Robbia*. The carriage-road is then followed in a straight direction, and on the height, where it divides, the road to the left is taken (a few paces farther, the road to the right leads to Monte Oliveto, p. 457). At the next bifurcation a side-path to the left is followed, which in a few minutes leads to the ***Bello Sguardo* (visitors ring, fee 2-3 soldi on leaving). The view embraces Florence, with the Pitti Palace, S. Croce, the Palazzo Vecchio, Or S. Michele, the cathedral, S. Lorenzo, S. Maria Novella, etc., to the right, on the height, S. Miniato, opposite the spectator lies Fiesole, to the left, the populous valley of the Arno, over which tower the Apennines. The view is seen to the best advantage towards sunset. — In the vicinity is the *Villa degli Albizzi*, with a bust of Galileo and an inscription to the memory of that illustrious astronomer, who frequently resided here and cultivated the garden with his own hands.

Those who wish to visit the Bello Sguardo from the Porta S. Frediano follow the city wall to the left and take the first road to the right, leading to the above-mentioned church of St. Francesco.

(F.) **Monte Oliveto.** About $^1/_2$ M. beyond the Porta S. Frediano (Pl. B, 4) the 'Via di Monte Oliveto' diverges to the left from the Leghorn road, and reaches the entrance to the garden of the monastery after $^1/_2$ M. (key to obtain access to the point of view, next door, No. 6, 10–15 c.). A slight eminence here planted with cypresses commands an admirable *Prospect: N.W. the beautiful valley of Florence, with Prato and Pistoja, enclosed by mountains, over which rises one of the peaks of the marble-mountains of Carrara; N.E. lies Florence, then Fiesole with its numerous villas; E. the Fortezza di Belvedere and S. Miniato; in the background the barren mountain-chain of the Casentino. Towards the S. the view is excluded by the intervening heights. The monastery-buildings are now used as a military hospital. In the former refectory are the remains of a fresco of the Last Supper by *Sodoma*.

The *Badia di S. Bartolommeo di Monte Oliveto*, erected in 1334, possesses frescoes by *Poccetti*. — From the suburb of *S. Frediano* a suspension-bridge (5 c., Pl. A, 1, 2) leads to the *Cascine*.

(G.) The ***Cascine**, or park of Florence, lies to the W., beginning near the *Nuova Barriera* (in the Piazza degli Zuavi, Pl. A, B, 1, 2), and is about 2 M. in length, but of moderate breadth, being bounded by the Arno and the Mugnone. It affords delightful and refreshing walks to the traveller fatigued with sight-seeing. The name is derived from a farm to which it once belonged (cascina, i. e. dairy). It is a fashionable rendezvous in the afternoon. — Outside the town, immediately to the left, is a small *Café*. — About the middle of the Cascine is a large open space, *Piazzone* (where a military band plays several times a week), surrounded by several country-houses (*Casino delle Cascine*, a café-restaurant like Doney's, p. 376), a gay and favourite resort towards sunset. Beyond this spot the park is comparatively deserted, and it terminates about 1 M. farther, where the large monument of the *Rajah of Kohlapore*, who died at Florence in 1870, and whose body was burnt at this spot, is situated. — *Tramway* from Piazza di S. Maria Novella to the Cascine every 5 min., steam-tramway every 2 hrs. (p. 377).

On the same road lies **Peggio a Cajano** (tramway every 2 hours from Piazza di S. Maria Novella, see above; a pleasant drive of $1^1/_2$ hr.; permesso for the villa in the Palazzo Pitti). The village contains two very unpretending inns (*Italia* and *Falcone*). At the end of the village stands the *Villa*, built for Lorenzo il Magnifico by *Giuliano da Sangallo* in a simple rustic style, and still entirely without modern additions. It is surrounded by a fine old park and commands a beautiful view of the Tuscan mountains. It is now a royal possession. The chief room of the 2nd story is adorned with frescoes by *Andrea del Sarto* (Cæsar receiving the tribute of Egypt), *Franciabigio* (Triumph of Cicero) and *Aless. Allori* (Flaminius in Greece, and Scipio in the house of Syphax, 1580); the subjects are supposed to typify events in the history of the Medici as narrated by Giovio. — The loggia has a fine stucco-ceiling.

From Piazza della Stazione (Pl. D, 3) the tramway (p. 377) proceeds to *Ponte a Rifredi* (railway-station, see p. 374). A little to the N., near the ancient church of *S. Stefano in Pane*, lies the **Villa Geraggi**, the property of the grand-dukes down to 1780, afterwards that of the Orsi family,

and now owned by Count Buturlin. The villa was erected by *Michelozzo* for the first Cosimo, who terminated his brilliant career at this house in 1464. This was also once the seat of the *Platonic Academy* (p. 383). Lorenzo il Magnifico, grandson of Cosimo, also died at Careggi (1492). Fine view of the environs. A few frescoes by *Pontormo* and *Bronzino* and a series of portraits are reminiscences of the history of this edifice.

Farther N.W. is the Villa della Petraia, with delightful gardens, erected by *Buontalenti*, and adorned with paintings by *Andrea del Sarto* and *Daniele da Volterra*. The villa, which is now fitted up as a royal residence, is most conveniently reached from the railway-station *Castello* (p. 374). Near it is the *Villa Quarto*, with beautiful gardens, formerly the property of the Medici, now that of Countess Stroganoff.

From railway-stat. *Sesto* (p. 374) a visit may be paid to the great porcelain-manufactory *delle Decorie*, the property of *Marchese Ginori*, who possesses a villa here (1¼ M. from the station). The proprietor has successfully revived the ancient majolica manufacture, and produces excellent copies of Della Robbia work (permesso in the depôt of the factory, Via Rondinelli). — By the tiling tramway to Sesto, we pass the villa of *Marchese Corsi*, the celebrated exporter of plants, which is interesting to botanists and horticulturalists (permessi at Via Tornabuoni 20, or Via dei Pescioni 5).

(H.) FIESOLE, on the height to the N. of Florence, is 3 M. distant; omnibus from the Piazza del Duomo to the tramway-station in the Piazza delle Cure (p. 377, No. III); thence tramway to S. Domenico di Fiesole, and omnibus in connection again to Fiesole (fare 70, back 50 c.). We leave the town by the *Porta S. Gallo* (Pl. H, 1, 1), where a *Triumphal Arch* of no artistic merit, erected in 1738, commemorates the entry of the grandduke Francis II. Outside the gate rises a handsome new colonnade. — We follow the Viale del Pallone (Pl. I, 1), cross the Piazza delle Cure, and then ascend the left bank of the *Mugnone* (Via Boccaccio), an insignificant stream, which however in rainy weather sometimes causes great devastation. In about 20 min. the *Villa Palmieri*, now the property of the Earl of Crawford, is passed on the right. Boccaccio makes this the residence of the narrators in his Decamerone during the plague in 1348. The road then ascends rapidly between garden-walls, and reaches in 20 min. more —

The church of S. DOMENICO DI FIESOLE, in the former monastery of which the pious *Fra Giovanni Angelico* lived before his removal to S. Marco at Florence (tramway terminus; near it the Trattoria Gambacciani). The choir of the church contains a Madonna with saints, painted by him, and a Baptism of Christ, a good picture by *Lorenzo di Credi*. (Opposite the church the 'Via della Badia' diverges to the left, see p. 459.) — The road divides here: the old road to the left leads past the *Villa Mossi*, once a favourite residence of Lorenzo il Magnifico, reaching the height in 20 min.; the new road (a little longer) to the right winds gradually upwards, passing several pretty villas, and finally skirting the S. side of the ancient Etruscan wall of Fiesole. Fine, open views.

This excellent road is indebted for its construction principally to the *Golden Book* of Fiesole. This venerable volume enjoys the privilege of ennobling those whose names are inscribed on its pages, and, when the Fiesolans were desirous of constructing the road, their 'golden book' distributed its favours extensively in return for a substantial equivalent.

Fiesole (*Italia*, in the Piazza, with garden and view, pens. 5–6 fr., well spoken of; *Ferruccio*, with a view of Pratolino and the upper Mugnone Valley), Lat. *Faesulae*, is an ancient Etruscan town, the Cyclopean walls of which are still partly preserved. The town, the seat of a bishop, but now of no importance, contains 2800 inhab., who like most of the natives of this district are engaged in straw-plaiting (purchasers of their wares should as a rule give only half the price demanded).

On the height we enter the spacious PIAZZA DI FIESOLE, and perceive immediately opposite us the *Cathedral*, one of the earliest and simplest examples of the Tuscan style, begun in 1028 by Bishop Jacopo Bavaro, shortly after the destruction of the ancient Fiesole by the Florentines, but not completed till 1201 (recently restored). It is a basilica of poor exterior, with transepts and a spacious crypt beneath the lofty choir. The columnar distances and the openings of the arches in the interior are irregular. The campanile dates from 1213.

Over the altar, Madonna and saints, *School of Giotto*. The chapel to the right of the choir contains the *Monument of Bishop Salutati (d. 1406), by *Mino da Fiesole*, opposite which is a *Bas-relief by the same master, representing the Madonna with St. Remigius and St. Leonhard, in the foreground the Infant Christ, and John the Baptist with a beggar. On the sides, above these, frescoes belonging to the *School of Botticelli*. Opposite, in the N. transept, altar furniture with statues by *Andrea Ferrucci*. On the entrance-wall, over the door, *St. Romulus, with rich frame by *Luca della Robbia*.

Behind the cathedral is the 'Ingresso agli Scavi' (50 c.). We first reach a well-preserved fragment of the *Ancient Etruscan Wall*, and next the entrance of an *Ancient Theatre*, excavated since 1873. Sixteen tiers of stone seats, in a semicircle 37 yds. in diameter, are visible. The stage faces the S.

Opposite the cathedral, on the W. side of the piazza are the *Episcopal Palace* and the *Seminary*. — On the E. side of the piazza is the *Palazzo Pretorio*, of the 13th cent., bearing the arms of the magistrates (podestà), on the ground-floor is the *Museo Fiesolano*, containing the yield of the excavations mentioned above (tickets of admission obtained at the ancient theatre). Adjacent to it is the old church of *S. Maria Primerana*, of the 10th cent., containing a tabernacle in terracotta of the school of the *della Robbia*; on the right a portrait-head of *Giul. da San Gallo* by himself.

The site of the old Acropolis of Faesulae is occupied by a *Franciscan Monastery* (not accessible for ladies), to which the street ascending to the W. opposite the cathedral leads. On the right, a little below the monastery, rises the venerable church of *S. Alessandro*, with 15 antique columns of cipollino, probably occupying the site of a heathen temple. The plateau in front of it commands a beautiful and extensive *View of the valley of Florence, bounded on the S. by several ranges of hills, on the E. by the mountain-chain of the Casentino, and on the W. by the heights of Monte

Albano, beyond which the mountains of Carrara stand prominently forth. The view is especially fine at sunset.

Beyond Fiesole, on the S.E., rises *Monte Cuccioli*, from the quarries of which comes the gray Pietra serena so universally used in Florence.

Those who have time should ascend the eminence a little to the E. of Fiesole, which is higher than the Franciscan monastery and commands an uninterrupted panorama.

In the midst of a wood about 6 M. to the N. of Fiesole and a little to the right of the road from Florence to Bologna, near the village of Maciolli, lies Pratolino, a villa belonging to the former grand-dukes. The château built by Buontalenti at the instance of Francesco de' Medici, son of Duke Cosimo I., for the reception of Bianca Cappello (p. 440) has long been in ruins, and almost the only relic of its former splendour is a colossal crouching figure (62 ft. high) representing the Apennine Mts.

On the way back we may visit the **Badia di Fiesole**, ¼ M. to the W. of S. Domenico (p. 468), a monastery founded in 1028, occupied first by Benedictine, afterwards by Augustinian monks. It was re-erected by *Brunellesch* in 1462, by order of Cosimo the Elder, and forms a remarkably attractive pile of buildings. The *Loggia near the garden, and the charming view from the garden through the peaceful valley, to Florence, are noteworthy.

The Church, with a transept, but destitute of aisles, is covered with circular vaulting, and is of noble proportions throughout. The part of the façade which is decorated with black and white marble belongs to the older structure, and is older than S. Miniato (p. 454). In the interior are several tombstones of the celebrated families of the Salviati, Marucelli, Doni, etc. — The Refectory contains a quaint fresco by *Giovanni da San Giovanni* (d. 1636), representing angels ministering to Christ in the wilderness; the reading desk is by *Brunellesch*.

The monastery, which was highly favoured by the Medici, was frequently the residence of members of the 'Platonic Academy' (p. 339). Pico of Mirandola here worked at his exposition of Genesis. After the suppression of the monastery (1778), the printing-office of the learned *Francesco Anghieri*, where a number of important works were published, was established here. It is now occupied by a farm.

The road now descends and follows the right bank of the Mugnone to Florence, between a constant succession of garden-walls.

(J.) About ¾ M. from the *Porta alla Croce* (Pl. I, 6) [Tramway from Piazza de' Giudici (p. 377) to the *Barriera alla Croce*, and thence a few yards to the left; or omnibus for Settignano, which passes the convent, every ½ hr. from the Porta alla Croce], are situated the remains of the monastery of **S. Salvi**, of the order of Vallombrosa, and mentioned as early as 1084, where in 1312 Emp. Henry VII. established his headquarters during the siege of Florence. The former refectory (25 c., Sun. free) contains a well-preserved and finely-coloured *Fresco by *Andrea del Sarto* (1526-27), representing the Last Supper. (Christ is about to take a piece of bread to dip in the dish, Judas already has the sop in his hand).

The painting 'is calculated to be seen at a burst on entering the door. It is marvellous how the shadows cast by the figures, and the parts in them turned away from the light, keep their value; how the variegated tints preserve their harmony.' — *C. & C.*

The traveller may walk hence through the valley of the Arno to *Compiobbi* (see below), and return to Florence by the last train.

(K.) VALLOMBROSA. A visit to this celebrated monastery may be accomplished from Florence in one day; it is advisable, however, to start on the previous evening and pass the night at Pelago or Vallombrosa. If the excursion includes the Casentino Valley and the monasteries of Camaldoli and La Verna, four days will be required.

The train from Florence to Arezzo should be taken as far as Pontassieve (in 35-55 min.; fares: express, 2 fr. 40, 1 fr. 70 c., ordinary trains, 2 fr. 30, 1 fr. 55, 1 fr. 10 c.). From the central station near S. Maria Novella the train performs the circuit of the city, and stops at the station near *Porta Croce*, which may be more conveniently situated for some travellers than the principal station. It then skirts the right bank of the Arno. The valley soon contracts. 8 M. *Compiobbi*, a small village, lies in a richly-cultivated district, above which rise barren heights.

13 M. **Pontassieve** (**Vapore*, *Italia*; one-horse carriage to Pelago 5-6 fr.), a small village at the confluence of the *Sieve* and Arno, formerly derived some importance from its situation on the high-road through the valley of the Sieve and over the Apennines to Forlì.

Quitting the railway-station, we follow the broad road to the right (carr. to Vallombrosa in 2-3 hrs., for 1 pers. 10-12 fr., carr. and pair 20 fr.), which after a few hundred paces crosses the Sieve. At (3 M.) the point where the road divides for the third time, we descend to the right, and proceed to ($2^1/_4$ M.) the village of **Pelago** (*Locanda al Buon Cuore*, clean and good, previous agreement necessary; mule to Vallombrosa 5 fr.). The road next leads by *Paterno* ($3^3/_4$ M. from Pelago, one-horse carr. 5 fr.), formerly the monastery-farm, to the village of *Tosi*, $1^1/_2$ M. farther. Those who make the excursion in one day need not go by Pelago, but may proceed direct from Pontassieve to Paterno and Tosi. The road ascends hence to the left, traverses meadows, underwood, and pine-forest, and about halfway up the *Pratomagno* mountain reaches —

Vallombrosa (2360 ft.), situated in a shaded and sequestered spot. The monastery was founded about 1050, and the present buildings date from 1637. It was suppressed in 1869, and has since been occupied by the *R. Instituto Forestale*, or forest-school. There are now only a few monks here, who celebrate service in the noteworthy church, and attend to the meteorological observatory. In the *Albergo della Croce di Savoia* (on the site of the former Foresteria), 'pension' 7-8 fr., in July and August 9-10 fr. with wine.

The monastery of Vallombrosa was founded by *S. Giovanni Gualberto*, the scion of a wealthy and powerful family of Florence, who after a career of youthful profligacy resolved to devote the remainder of his life to the most austere acts of penance. His brother Hugo having fallen by the knife of an assassin, Gualberto was bound by the customs of the age to follow the bloody law of retaliation. Descending one Good Friday from the church of S. Miniato near Florence, accompanied by armed followers, he suddenly encountered the assassin at a narrow part of the

road. The latter fell at his feet and implored for mercy. The knight, suddenly moved by a generous impulse, forgave his enemy, and resolved for ever to renounce the world and its passions. He accordingly retired to the cloister of S. Miniato; but finding the discipline there too lax, he betook himself to this lonely spot and founded Vallombrosa.

Il Paradisino, or *Le Celle*, a small hermitage situated on a rock, 1/4 hr. to the left above the monastery, and now belonging to the Alb. Croce (see above), commands an admirable survey of Vallombrosa, which lies 266 ft. below, and of the broad valley of the Arno as far as Florence, half of the cathedral-dome of which is visible behind a hill. The horizon is bounded by the marble-hills of Carrara.

Another good point of view is situated 1 1/4 M. to the S. of the monastery. The path leads to the left of the inn, and immediately beyond it passes a spring (to the right), then traverses the wood, and reaches a projecting rock commanding an extensive view of the valley of the Arno. The pretty villa of De Rest is next passed.

The ascent of the **Pratomagno** from Vallombrosa occupies 4-5 hrs. (guide 2 fr.). The path traverses dense pine-forest, then dwarfed beech-underwood, and finally green pastures. The view from the summit, which is 5820 ft. above the sea-level, is obstructed on the N. and S. by peaks of equal elevation. To the E. lies the green Casentino Valley, bounded on the N.E. by the lofty Monte Falterona, where the Arno rises, W. the fertile and richly-cultivated valley of the Arno stretches as far as the dome of the cathedral of Florence, beyond which the blue Mediterranean is visible in the extreme distance.

From the Pratomagno a steep path descends through woods and ravines (1 1/2 hr.), skirting the brook *Solano*, passing *Cetica* and several other mountain-villages, and leading to the picturesque market-town of *S. Niccolò*, commanded by the ancient fort of that name, and situated at the confluence of the Solano and Arno, where the fertile Casentino expands. A good carriage-road leads from S. Niccolò to Poppi (3 3/4 M., carr. 2 fr.). We cross the river, beyond which a good road leads to the right, passing the ancient church of *Campaldino*, where in a sanguinary conflict, on 11th June, 1289, Dante distinguished himself by his bravery, and aided his Guelph countrymen to crush the might of Arezzo and the Tuscan Ghibellines. The next place of importance is *Poppi* (see below).

(L.) **Camaldoli** and **La Verna.** (This excursion requires three days: 1st Day, from Pontassieve or Vallombrosa to Camaldoli viâ Pratovecchio; 2nd Day, by La Verna to Bibbiena; 3rd Day, to Arezzo.) The carriage-road from Pontassieve (p. 461) to the Casentino crosses the *Consuma Pass*, about 9 M. distant, which may also be reached from Vallombrosa by a bridle-path (guide necessary, 2 hrs.). The *Osteria della Consuma*, the inn of a small mountain-village, is tolerable. The road traverses the lonely height of the *Monte Consuma* for 3 M., after which a view of the valley of the Arno is gradually disclosed. About 6 M. farther, near the extensive ruins of the castle of *Romena*, the road divides; that to the left leads to **Pratovecchio**, a short distance farther, and beyond it to *Stia*. (From Pratovecchio pedestrians may proceed by *Moggiona* to Camaldoli in 3 hrs.; Alb. della Stazione Alpina at Stia, well spoken of). — The road to the right leads by *Castel S. Niccolò* to *Poppi* (12 M. from Consuma), the capital of the *Casentino Valley*,

situated on a hill rising above the Arno. Its old castle with its lofty tower, erected in 1274, is conspicuous far and wide. Passing *Ponte a Poppi* (*Alb. Verzosi), a few houses at the foot of the hill, we next reach **Bibbiena** (*Alb. Amoroso*), 4½ M. farther (diligence in the afternoon, in ¾ hr.), the birthplace (in 1470) of Bernardo Divizio, afterwards Cardinal Bibbiena, the patron of Raphael. — From Bibbiena Camaldoli is reached by *Soci* and *Partina* in 5-6 hrs. and La Verna by the valley of the *Corsalone* in 2 hrs. The direct footpath between the monasteries may be traversed in 4 hrs. The *Hôtel de Camaldoli* is the former Foresteria of the monastery, belonging to the proprietors of the Hotel Grande Bretagne at Florence, is well spoken of (pens. incl. wine 10 fr.). — Comp. *Guida Illustrata del Casentino* by C. Boni, published by the Florentine section of the Italian Alpine Club in 1881.

The suppressed abbey of Camaldoli lies in a grassy valley surrounded by forest. It was founded soon after the year 1000 by St. Romuald, but frequently destroyed by fire and devastated by war, in consequence of which the church was re-erected in 1523 and again in 1772. It has recently been suppressed by the Italian government (like all the other monasteries in Italy). The environs are wild and beautiful. A zigzag path ascends rapidly (¾ hr.) to the *Sacro Eremo*, a second monastery with hermitages, founded by St. Romuald in 1046. The name of the place is said to be derived from Campus Maldoli, after a certain poem (Count Maldolus) who presented it to his friend St. Romuald. From this spot the reputation of the order for austere discipline, sanctity and erudition extended throughout the whole of Italy, although the number of their cloisters was never great. Camaldoli, as well as Vallombrosa, lost its valuable library and many treasures of art through the rapacity of the French in 1808.

The views from the narrow mountain ridge at the back of Camaldoli, especially from the summit which is not planted with trees, called the *Prato di Angio*, are very extensive and beautiful. To the N.E. the houses of Forlì may be distinguished, still farther off the site of Ravenna, and in the extreme distance the glittering Adriatic; W. the chain of the Pratomagno and the green dales of Vallombrosa, the lower valley of the Arno as far as the Maremme of Pisa and Leghorn, and beyond them the Mediterranean. The spectator here stands on one of the summits of the back bone of Italy, whence innumerable mountains and valleys, as well as the two different seas, are visible.

The source of the Arno (4250 ft.) on the *Falterona* may be visited hence, and the excursion may be extended to the summit of the mountain (5410 ft.) by those who have energy for the ascent. Dante, who in the 14th canto of the Purgatorio describes the course of the Arno, accompanying it from its source to its mouth with bitter complaints of the curse of the Casentino, the dogs of Arezzo, the wolves of Florence, and the foxes of Pisa, perhaps visited the Monte Falterona in person. — Travellers generally proceed from Camaldoli to **La Verna**, a rough walk of 5-6 hours. The S. height is ascended as far as the chapel of St. Romuald, thence to the right a descent to *Moggiona*, beyond which the path turns to the left, traversing a long and fatiguing succession of gorges and slopes; the path at the base of the mountains is therefore preferable. The market town of *Soci* in the valley of the *Archiano* is first reached, then the profound valley of the *Corsalone*, beyond it rises a blunted cone on which the path ascends in windings to a stony plain with marshy meadows. Above this rises the abrupt sandstone mass of the *Verna*, to a height of 700 ft. On its S.W. slope, one third of the way up and 300 ft. above the sea level, is seen a wall with small windows, the oldest part of the monastery, built in 1213 by St. Francis of Assisi. The church dates from 1264. In 1472 the monastery was entirely destroyed by fire. Beautiful forests are

Near the monastery are the *Lungo Sasso*, a number of grottoes and rock-hewn chambers in which St. Francis once lived. The church contains no pictures worthy of mention, but several excellent reliefs in terra-cotta, especially an *Annunciation by *Luca della Robbia.*

To the S., not far from the monastery, is situated the ruined castle of *Chiusi*, occupying the site of the ancient *Clusium Novum*, where Ludovico Buonarroti, father of Michael Angelo, once held the office of Podestà. The great master himself was born on 6th March, 1475, at *Caprese*, in the valley of the *Singerna* in the vicinity, but in 1476 his parents removed to *Settignano*, in the vicinity of the quarries.

The traveller is recommended to return from Bibbiena to Florence by Arezzo (diligence every afternoon in $3^3/_4$ hrs.; one-horse carr. 10 fr.). The road follows the left bank of the Arno, passing several small villages, quits the river at *Giovi*, and entering the rich *Val di Chiana* leads to —

Arezzo (*Inghilterra*, *Vittoria*, *Globo*; *Cannon d'Oro*), a town with 12,000 inhab. (commune 39,000), a provincial capital, and the birthplace of Mæcenas, Guido Aretino, Petrarch, Pietro Aretino, Spinello Aretino, Vasari, and many other celebrated Italians. It possesses several interesting churches. That of *S. Francesco* contains noteworthy frescoes of the 15th century, of which the chief are those by Piero della Francesca in the choir. *S. Maria della Pieve*, of the 9th cent., has a tower and a very curious façade of 1216. The *Cathedral*, a remarkable specimen of the Italian Gothic style, begun in 1277, is embellished with several beautiful stained-glass windows and well-sculptured monuments, its façade is unfinished. *S. Annunziata*, a fine Renaissance edifice, was in great part built by *Ant. da Sangallo*. The church of *S. Domenico* is embellished with frescoes by Spinello Aretino and others. The *Museum*, in the Via Ricasoli (corner of the Via Garibaldi) containing a rich palæontological collection, Roman and Etruscan antiquities, and fine majolica of the 15th cent., and the *Pinacoteca Bartolini* in the *Palazzo Capei di Ferro*, also merit a visit. The Accademia Aretina di Scienze, Lettere, ed Arti holds its meetings on the *Badia di S. Flore*, in the library, formerly the refectory, is a fresco by Vasari.

Arezzo is a station on the line Florence-Perugia-Rome (express to Florence in $2^1/_4$ hrs.; fares 8 fr. 85 c., 7 fr.; ordinary train in $3^1/_2$ hrs.; fares 9 fr. 45, 6 fr. 30, 4 fr. 50 c.). Arezzo, and thence to Perugia, etc., see *Baedeker's Central Italy*.

VIII. Corsica.

Steamboats. — I. From Marseilles to Ajaccio and Propriano. *Compagnie Morelli & Co.*, every Friday (every fortnight on to Bonifacio). *Compagnie Générale Transatlantique* every Saturday (viâ Nice). — II. From Marseilles to Bastia. *Compagnie Générale Transatlantique* every Wednesday; *Compagnie Fraissinet* every Sunday direct, and every Monday viâ Nice and Isola Rossa. *Compagnie Morelli & Co.* every Sunday and Thursday. — III. From Marseilles to Calvi or Isola Rossa (alternately). *Compagnie Morelli & Co.*, every Monday. — IV. From Nice to Ajaccio. *Compagnie Morelli & Co.*, every Saturday (1st cab. 20, 2nd cab. 15 fr., with provisions 20 and 18 fr.). — V. From Nice to Bastia. *Compagnie Morelli & Co.*, every Wednesday (fares same as in preceding route). — VI. From Leghorn to Bastia. *Società Rubattino* once weekly (1st cab., 16 fr. 20 c.), *Compagnie Fraissinet* and *Compagnie Valery*, each once weekly (usually Wednesday). — Embarkation by small boat, 1 fr.

Diligences run from Ajaccio and Bastia to all the principal places in the island.

Railway from *Ajaccio* to *Bastia* in course of construction.

Corsica (*French La Corse*), situated between 42° and 43° 21′ N. latitude, 50 M. distant from Italy and 111 M. from France, and separated from Sardinia by the Strait of Bonifacio, which is 9 M. in width, possesses an area of 3380 sq. M., and a population of 272,830 souls (census of 1881). A broad mountain chain, terminating towards the N. in the Cape Corse, consisting of grey granite and limestone formations, occupies almost the entire island. On the W. it rises abruptly from the sea, forming a number of bold promontories and deeply indented bays. On the E. side, towards Italy, the alluvial deposits have been more abundant, and have formed a level coast of some breadth. The vast height to which the mountains rise within a comparatively small space (e.g. Monte d'Oro 8880 ft., Monte Rotondo 8612 ft.) imparts a wild and imposing character to the scenery. Nine-tenths of the area of the island are uncultivated, while the mountains for the most part are clothed with magnificent forests. The Flora of the island is remarkable for its rare luxuriance and diversity, comprising specimens of almost every species of plant found on the shores of the Mediterranean. The timber of Corsica was highly esteemed by the ancients and still supplies most of the French and Italian dockyards. Its mineral wealth, however, is far inferior to that of Sardinia.

The character of the natives, notwithstanding the levelling and equalising effects of advancing civilisation, corresponds with the wild aspect of their country, and, at least in the more remote districts, still retains many of those peculiar features described by ancient writers. Their inextinguishable thirst for revenge (*vendetta*), formerly one of the chief causes of the depopulation of the island, has never been thoroughly eradicated. The perpetrators of these dark deeds retire as outlaws (*banditi*) to the mountains, where, hunted like wild beasts by a corps of gendarmes constituted for this express purpose, they frequently protract their miserable existence for many years. At the same time this revengeful ferocity is to a certain extent compensated for by bravery, love of freedom, simplicity of manners and hospitality, virtues which equally characterise a vigorous and primitive race. Their ballads, too, and especially their dirges (*voceri*), are replete with poetical pathos.

The situation and climate of the island are Italian, as was also its history down to the year 1768. Since the beginning of the present century its union with France has been still more closely cemented by its connection with the family of Napoleon. It now forms the 95th Department, the capital of which is Ajaccio, and is divided into 5 Arrondissements: Ajaccio, Bastia, Calvi, Corte, and Sartène. An Italian dialect is

still the language of the natives, but French is used for all official purposes, and is spoken by the educated classes.

The great attractions of Corsica are its beautiful scenery and its interesting historical associations, for it can boast of no antiquities or treasures of art. A visit to the island is now easily accomplished. A week's stay will enable the ordinary traveller to become acquainted with Ajaccio, Corte (seat of Monte Rotondo), and Bastia. Those who desire a more thorough insight into the resources of the country and the character of the natives will encounter serious difficulties, and should endeavour to obtain introductions to inhabitants of the island.

Corsica, like its sister island Sardinia, which was peopled by the same race, never attained to a high degree of civilisation in ancient times. The whole island is depicted as having been a wild and impenetrable forest, of very evil reputation. Its population was nevertheless heavily contested by the great naval powers of ancient times. The Phocæans, banished from Asia by the Persians, founded the town of Alalia (afterwards Aleria) on the E. coast, at the mouth of the Tavignano, B.C. 564. After a great naval battle in 535, however, they were compelled by the allied Etruscans and Carthaginians to abandon their settlement and migrate to Italy, where they founded the town Elea or Velia in Lucania. The island then became subject to the Etruscans and subsequently to the Carthaginians, from whom it was wrested by the Romans in 259. Under Marius and Sulla the colonies of Aleria and Mariana were established on the E. coast, but both were subsequently destroyed. The island was frequently used as a place of banishment, as in the case of the philosopher Seneca, who spent eight years here during the reign of the Emp. Claudius. His account of the country and its inhabitants is by no means flattering, and the Corsicans sometimes declare that Seneca was a liar. The following lines written by him are to this day partially true:

'Prima est insulæ ipsi asperrima regio,
Tortis meatibus quæ nemo dinumerare
Possit, quæ nemo ire sine periculo potest.'

After the fall of the Western Empire Corsica frequently changed masters, the Vandals, Ostrogoths, Franks, and Saracens rapidly succeeded each other in its possession. In 1077 the Pisans and in 1133 the Genoese obtained the supremacy, which the latter retained till the 18th century. Their oppressive rule, however, gave rise to a long series of conspiracies and insurrections, in many of which a number of remarkable characters and bold adventurers distinguished themselves. Thus Arrigo della Rocca, Vincentello d'Istria, and Giampolo da Leca in the 14th and 15th cent., and Renuccio de la Rocca and Giampolo di Bastelica (killed on 17th Jan. 1567) in the 16th century. At length in 1729, the universal disaffection to Genoa began to assume a more serious aspect, notwithstanding the efforts made by the Republic to stifle it with the aid of German mercenaries. The last of a long succession of adventurers was a Baron Theodore Neuhof from Westphalia, who landed on 12th March 1736 at Aleria near the mouth of the Tavignano, attended by a number of followers and provided with warlike equipments. He was shortly afterwards proclaimed King of Corsica, under the title of Theodore I., but his success was short-lived, and he was soon compelled to quit the island, for the Genoese were assisted by the French. Theodore returned twice subsequently to Corsica, but was ultimately compelled to seek an asylum in London, where he died in obscurity in 1756. Meanwhile the Corsicans, under the command (from 1755) of the heroic Pasquale Paoli (born in 1725 at Stretta, a village among the mountains S.W. of Bastia; died in London in 1807), fought so successfully against the Genoese, that the latter lost the whole island with the exception of Bastia. By the Treaty of Compiègne in 1768 Genoa ceded Corsica to the French, who however were still strenuously opposed by Paoli and other leaders, and were unable thoroughly to assert their supremacy until 1774. After the French Revolution Paoli returned from England to Corsica, after an exile of 20 years, and became president of the island. Internal dissensions, however, again springing up, the English were invited by Paoli to his aid, and in 1794, under Hood, conquered the

island. In 1796 they were compelled to abandon their conquest, and since that period Corsica has belonged to France.

Ajaccio.

Hotels. *Hôtel Continental, Cours Grandval; *Hôt.-Pens. Bellevue, also in the Cours Grandval, about 10 min. from the town, frequented by English; *Hôt. Pens. Suisse. These three have all a southern exposure; R. 3 fr. and upwards, D. 4, 'pens.' 7-12 fr. without wine. — *Hôtel de France, in the Place Bonaparte, R. from 2½, déj. 2½, D. 3 fr., 'pens.' with wine 8-10 fr.; Britannia and Hôtel du Nord, both in the Cours Napoléon, 'pens.' 6 fr. These three have no rooms to the S. and are in the Italian style. — Hôtel Ganzi. *Maison Diotz*, R. & A. 2½ fr. a day, only R. in the house. *Private Apartments* from 60-80 fr. per month.

Cafés. *Roi Jérôme*, Rue du Marché; *Solferino*, *Vaiton*, *de France*, all in the Cours Napoléon.

Post and Telegraph Office in the Cours Napoléon.

Bankers: *M. Fesse*, Boulevart Roi Jérôme; *Lanzi*, same street; *Conti*, Cours Grandval.

Physicians: *Dr. Schiffmann* (Swiss); *Dr. Roche* (French).

Baths. *Bains Publics*, Boul. Roi Jérôme.

Carriage per hour 2, per day 15-20 fr. — *Saddle-horse* 5 fr. per half-day. — *Rowing-boat* to carry 1-10 persons 2 fr. per hour. Embarking or disembarking from steamer, 1 fr. each person, luggage free.

Climate. Ajaccio is admirably sheltered by lofty hills on the N., N.E., and E., but is sometimes visited by violent winds from the S.W. The mean annual temperature is about 3° Fahr. higher than that of the Riviera. The heat is somewhat tempered by the humidity of the atmosphere. The number of rainy days is comparatively small (averaging 38 in the six winter months) but a heavy dew falls at night. For those afflicted with pulmonary complaints Ajaccio offers one great advantage in its complete immunity from dust owing to the hard granitic soil.

Ajaccio (pronounced Ajassio in French), with 18,000 inhab., was founded by the Genoese in 1492, and made the capital of the island in 1811 by Napoleon, at the request of his mother Letitia. It is most beautifully situated in an extensive bay, which stretches N. to the *Punta della Parata*, near the *Isole Sanguinaris*, and S. to the *Capo di Muro*, whilst the background is formed by imposing mountains, often covered with a snowy mantle until late in the summer. The town presents a somewhat deserted aspect, although great improvements have taken place of late years.

On quitting the harbour we first reach the broad *Place du Marché*, adorned with a fountain surmounted by a marble statue of Napoleon I. as First Consul. To the right, at the point where the *Boulevard du Roi Jérôme* diverges, is situated the *Hôtel de Ville*. On the first floor is the *Reception Hall, adorned with busts and pictures illustrative of the history of the family of Napoleon.

The Rue Fesch leads to the *Collège Fesch*, which contains a large collection of pictures (600, most of them copies), casts, a library, and a collection of Corsican minerals. The court contains a bronze statue of Cardinal Fesch, half-brother of Napoleon's mother, by whom the collection was bequeathed to the town. Adjoing the Collège is the *Chapelle Fesch*, built in 1855, containing the tombs of Letitia Ramolino, mother of Napoleon ('mater regum'; d. at Rome in 1836), and of Cardinal Fesch (d. at Rome in 1839).

By the street to the left opposite the fountain, and then by the third transverse street to the right (Rue St. Charles), we reach the small *Place Letizia*, containing the house in which Napoleon was born, with the inscription "*Napoléon est né dans cette maison le 15 Août 1769*" (the concierge lives opposite, fee 1 fr.). It contains a few reminiscences of the great warrior.

The family of Bonaparte appears to have emigrated in the 10th cent. from Sarzana in Tuscany, perhaps with the powerful Malaspinas, to Corsica. Hector Francesco Bonaparte, the first member of the family who resided in Corsica, died at Ajaccio in 1567. Napoleon's father, Carlo Maria Buonaparte, born at Ajaccio 29th March 1746, was educated at a school founded by Paoli at Corte, and afterwards studied law at Pisa. He then became an advocate at Ajaccio, where he enjoyed considerable popularity, but was soon appointed by Paoli his secretary at Corte. After the disastrous battle of Ponte Nuovo, 9th May, 1769, in consequence of which Corsica lost its independence to France, Carlo fled with his young wife Letizia Ramolino to the Monte Rotondo. He shortly afterwards returned to Ajaccio, where the French General Marbeuf, the conqueror of Corsica, succeeded him protector, and where about two months later Napoleon was born. In 1777 Carlo was appointed deputy of the nobility for Corsica, and travelled with Florence to Paris. He died at Montpellier in February 1785. Napoleon, then 16 years of age, having quitted the school at Brienne two years previously, was studying at the Ecole Militaire at Paris. The letter of condolence which he wrote to his mother on the occasion is still extant. After the storming of the Bastile in 1789 and the great subsequent crisis, Napoleon with his elder brother Joseph warmly espoused the popular cause at Ajaccio. He then repaired to Marseilles to welcome Paoli on his return from exile, and the latter predicted on this occasion that a great destiny was in store for the youth. In 1791 Napoleon obtained the command of the newly-constituted Corsican battalions, and in this capacity practically began his military career. In 1793 Paoli, dissatisfied with the proceedings of Napoleon, sent him to Bonifacio to join the expedition against Sardinia. This however proved an utter failure, and on 22nd January 1793 Napoleon narrowly escaped being slain by insurgents. Shortly afterwards he broke off his connection with Paoli and was compelled to quit Corsica with his family. During the zenith of his power the Emperor retained little partiality for his native island, which he visited for the last time on 20th September 1799, on his return from Egypt. During his exile on the island of St. Helena, however, his thoughts appear frequently to have reverted to Corsica. "What reminiscences Corsica has left to me, he was frequently heard to exclaim. I still think with pleasure of its mountains and its beautiful scenery. I still remember the fragrance which it exhales." Antommarchi, Napoleon's physician in St. Helena, and the priest Vignale, who performed the last offices of religion, were Corsicans, and shared the fate of their illustrious compatriot.

The *Cathedral*, where Napoleon was baptised on 22nd July, 1771, dates from 1555.

In a side street of the Place du Marché is situated the palace of the *Pozzo di Borgo*, one of the most distinguished Corsican families.

Carlo Andrea Pozzo di Borgo, born on 9th March 1764, an early friend of Napoleon, a democrat and adherent of Paoli, afterwards became the Emperor's bitterest enemy. He subsequently became a Russian counsellor of state, and in 1818 was created a count and appointed ambassador, in which capacity he indefatigably devoted his energies to opposing his ambitious countryman. He died at Paris in 1842.

The Rue du Marché leads from the Place du Marché to the *Place Bonaparte* (formerly *Diamant*), adorned with an equestrian *Statue of the Emperor* with his four brothers, in bronze, by *Duret*,

treated in 1855. — The tree-lined Cours Napoléon, which crosses the Rue du Marché at the Place Bonaparte, is prolonged thence as the high-road to Bastia. To the right, outside the gate, is the monument of *General Abbatucci*, a Corsican who fell in 1799, whilst defending the town of Hüningen. The *Botanic Garden*, on the road to Bastia, ¼ hr. from the town, merits a visit.

One of the pleasantest walks in Ajaccio is afforded by the prolongation of the *Cours Grandval*, which crosses the *Place Cursor* and gradually ascends the olive-clad slopes to the spring of *Salaria*, commanding charming views of the town, the harbour, the gulf and the mountains. Splendid Mandarin and other oranges are grown in the *Jardin Feraldi*, which we pass on the way. The road on the N. side of the bay, passing the *Hospice Eugénie*, although destitute of shade, also affords a charming walk. The gardens here contain numerous family burial places and chapels. About 3 M. from the town is the garden of *M. Hagari*, and farther on that of the family *Porro di Borgo*.

Pleasant Excursions may be made to *Cuttoli*, returning by *Bonifacio* (35 M., carriage 30 fr.), to the N. extremity of the *Monte Porto di Borgo*, whence there is a fine view (carr. 15-20 fr.); to the *Porto della Parata* (carr. 10-15 fr.); to the *Iles Sanguinaires* (p. 407), etc.

From Ajaccio to S. Bonifacio, and to Bastia by the E. Coast.

Carriage-road from Ajaccio to Bonifacio (60½ M.); diligence daily to (50½ M.) *Sartène* (Hôt. de l'Univers). On Saturdays a steamer plies from Ajaccio to (3 hrs.) *Propriano*, whence a diligence runs to Sartène in 2½ hrs.

The fortress of S. Bonifacio (*Hôtel de France*, great in 6 fr. moderate), with 3,000 inhab., is picturesquely situated on a promontory and lofty rock. It possesses high and dilapidated houses, of the Pisan and Genoese periods, and narrow, unattractive streets. The principal street is called the *Passo Dritto*. The town was founded in 828 by the Tuscan Marquis Bonifacio after a naval victory over the Saracens. *Il Fornone*, a large tower of that remote date, is still standing. Bonifacio subsequently came into the possession of the Pisans, then into that of the Genoese, by whom it was treated with marked favour. In return for this partiality this town, as well as Calvi, remained invariably faithful to Genoa, as was proved in 1420 by its memorable defence against King Alphonso I. of Aragon. The house of Filippo Cataccioli, in which the Emp. Charles V. lodged in 1541 on his return from an expedition against Algiers, is pointed out. The town once boasted of 20 churches, of which the cathedral of *S. Maria del Pino*, the handsome Gothic church of *S. Domenico*, with numerous tombstones of Knights Templar and Genoese nobles, and the small church of *S. Francesco* (with a spring, the only one in the town) now alone remain. — A stone bench above the Marina of Bonifacio, by the old gate of the fortress, near the chapel of *S. Rocco*, commands a charming view, especially by evening-light, of the strait which separates Corsica from Sardinia. On the opposite coast the town of *Longo Sardo* is visible; on the left lies the island of *S. Maddalena*. On the coast below Bonifacio are situated three imposing *Grottoes*, which visitors explore by boat (5 fr. for one or more persons, stipulate for visits to all the grottoes).

The distance from Bonifacio to Bastia is 100 M. The E. coast of Corsica is somewhat bleak and desolate. The road leads past the bay of *S. Manza* to (10 M.) *Porto Vecchio*, the only good harbour. It was constructed by the Genoese and is supposed to occupy the site of the ancient Portus Syracusanorum. Hence to the mouth of the Tavignano (44½ M.), where near the lake of *Diana* the ancient town of *Aleria* was situated. Fragments of masonry and vaulting and remnants of a circus are still to be seen. Coins, vases, and inscriptions have also been found here. The modern Aleria consists of the Genoese castle and a few houses only, for this coast, owing to the want of cultivation, is marshy and unhealthy. Here, in 1768, the adventurer Rouhof (see p. 185) landed from an English

vessel. About 15½ M. farther is *S. Nicolao* (2 M. on this side of which a road diverges to *Cervione*, 2½ M.). The river *Golo* (p. 471), often nearly dry in summer, is next crossed. In the extensive plain at its mouth, on the left bank, once lay *Mariana*, the Roman colony founded by Marius, the remains of which are visible on the shore, 3 M. from the road. The ruins of a beautiful chapel, and of a church called *La Canonica*, a basilica of noble proportions in the Pisan style, are situated here.

From Ajaccio to Bastia.

94 M. 1. Diligence daily in 20 hrs., starting at 11 a.m., and arriving in Corte at 10 p.m., in Bastia at 7 a.m. Halt for dinner (good) at Vivario at 7 p.m. (dinner at Corte on the return-journey); breakfast in Ponte Leccia, equally good. The service is well performed, and horses are changed frequently. Fares intérieur 20, coupé 25 fr.; 25 kilogrammes (55 lbs.) of luggage free, each additional kilogr. 25 c. — There is also daily a 'concurrence' from Ajaccio to Corte and another from Corte to Bastia. — Post-chaise with relays of horses from Ajaccio to Bastia 184 fr. — Railway in course of construction and soon to be opened (comp. the Map).

The road traverses the well-cultivated plain of *Campoloro (Campo dell' Oro)*, which extends to the S. half of the bay of Ajaccio, and is watered by the *Gravona*. The road follows the stream and ascends. The scenery gradually becomes more attractive, magnificent forests clothe the slopes, and several beautiful retrospects are enjoyed. 16 M. *Ajaccio Vero*, 20½ M. *Travera*. Beyond *Bocognano* (25 M. from Ajaccio; Hôt. de l'Univers, unpretending) the Gravone is quitted, and a mountain, 3672 ft. high, traversed. On the N. towers the *Monte d'Oro*, a few hundred feet lower than Monte Rotondo (see below), but of more imposing form; on the S. rises the *Monte Renoso*. The road next traverses the great forest of *Vizzavone*, and descends rapidly to the pleasant mountain-village of *Vivario*. It then turns N. and skirts the base of the Monte Rotondo, leading through a wooded and well-cultivated tract, past the villages of *Serraggio*, *Lugo*, and *S. Pietro di Venaco*, to —

52 M. **Corte** (**Hôt. Paoli*, **Hôt. de l'Europe*), a town with 5018 inhab., on the *Tavignano*. It is commanded by a lofty citadel, which rendered it a keenly-contested point in the wars of former centuries.

In Paoli's time Corte was the central point of his democratic government. His study, with window-shutters lined with cork, by way of additional precaution, and the council-chambers are still shown at the *Palazzo di Corte*. A university, a printing-office, and a newspaper were also established here by Paoli in 1765. The Corsican parliament of that period sat in the neighbouring Franciscan monastery. Marble-quarries are worked in the vicinity.

The Place Paoli, the principal square, is embellished with a bronze statue of the noble-minded patriot *Pasquale Paoli*, with the French (!) inscription: 'Au général Pascal Paoli la Corse reconnaissante, l'an 1854'. In a piazza near the Hôtel de l'Europe rises a statue of *General Arrighi de Casanova*, 'Duc de Padoue' (born at Corte in 1779, d. at Paris in 1853), erected in 1868. An agreeable walk may be taken past the citadel into the *Val Tavignano*.

The **Monte Rotondo** (9[illegible] ft.) is most conveniently ascended from Corte. Guide and mule about 20 fr. A supply of provisions necessary. The excursion occupies two days, and is most easily accomplished in July or August. At an early hour the traveller ascends the picturesque valley of the wild *Restonica*, which here falls into the Tavignano after a course of 3½ M. Further on, the gorge of the *Princesse* is ascended, where the brook forms a series of pretty waterfalls. The path is suitable for mules as far as the *Pont de Princesse* (2[illegible] ft.), 2½ hrs. from Corte, and even to the *Bergerie de Timoneo* (4[illegible] ft.), 1½ hr. farther up, where the mules are left. Thence in 1½ hr., across a wilderness of blocks of granite, to the *Fontaine de Trigpiano* (6[illegible] ft.). The crater-shaped snow-capped summit is visible hence; below it lies the small and clear *Lago di Monte Rotondo* in the foreground green pastures. Fields of snow and ice, rising from the lake, must be laboriously traversed (2 hrs.) before the summit is attained. A magnificent *Panorama is here enjoyed. The spectator surveys the greater part of the island: N. the Cape Corse; W. the bays of Porto Sagona, and Ajaccio; S. the blue Mediterranean, with the islands of Monte Cristo, Pianosa, Capraia, and Elba, and the mainland of Italy; then the white Alpes Maritimes, extending from Toulon and Nice to Genoa. Corsica itself resembles a vast rocky relief map; its principal mountain-chains, with their rivers and valleys, are distinctly recognizable. Towards the S. however, the view is obstructed by the massive Monte d'Oro. The descent may be made on the side next to the *Lago di Pozzolo*, where the dark rocky pyramid of the *Frate* (monk) rises. Violet and forget-me-not (here popularly called the 'marvellous flower of the mountains') grow abundantly in the rocky clefts on the banks of the lake. The mouflons, the wild horned sheep of Corsica, of a dark brown colour with silky hair, browse on these lofty summits. The hute of Timoneo may now be regained in 3 hrs., and Corte in 4-5 hrs. more.

The road reaches the *Golo*, the chief river of the island, at (66 M.) *Ponte alla Leccia* (Hôt. Cyrnos).

A road leads hence to Calvi, 40½ M. distant, to which a diligence runs. It proceeds to the E. by *Morosaglia* and *Porta*, and descends to the coast. Several miles higher up lies the district of *Rostino*, or *Morosaglia*, the native place of the Paoli family. A dilapidated cottage is still pointed out, in the hamlet of *Stretto*, as that in which Pasquale Paoli was born in 1725. His father Hyacinth was a physician and poet, and at the same time the leader of the Corsicans. Anecdotes of his noble and heroic character are still current in this district; his memory is also perpetuated by a school, established in an old monastery at Morosaglia with funds bequeathed by him for the purpose. A room in the monastery was once occupied by Pasquale Paoli as his study, and here his elder brother Clement, once a general, afterwards a monk, died in 1760.

The road to Bastia follows the right bank of the Golo, which it crosses at (72 M.) *Pontenuovo*. The Golo is followed as far as the point where the road unites with that from Bonifacio (p. 470). The road now leads direct to the N.; the coast-district is flat and full of lagoons.

94 M. Bastia. — Hotels. *Grand Hôtel, Hôtel de l'Europe, both in the Rue de l'Intendance; Hôtel de France, R. 2 fr. and upwards, lunch 1, D. 4, A. ½ fr.; *Hôtel d'Italie*, both in the Boulevard du Palais. — *Café du Nord; Café Andreani.*

Bastia, with 20,000 inhab., the busiest commercial place in the island, and its capital down to 1811, was founded in 1380 by the Genoese and defended by a strong castle (whence the name of the town, signifying 'bastion'). The cathedral of *S. Giovanni Battista* contains several ancient tombs. In *S. Croce* rich deco-

sations in marble. The college which formerly belonged to the Jesuits contains a library of 30,000 vols and natural history collections. The Place St. Nicholas on the Promenade on the coast is embellished with a marble statue of Napoleon by *Bartolini*.

The old town with the citadel rises above the more modern quarter situated near the harbour. Beautiful walk along the coast towards the N., where a number of easily-attained heights afford a variety of fine views of the sea and coast.

From Bastia to Bagliano, Cape Corso, S. Fiorenzo, and Calvi.

From Bastia to Bagliano, 35 M., diligence daily in 6½ hrs. (coupé 8 fr. 50, intérieur 6 fr. 40 c.), carriage with one horse to Lori and back (3 hrs.), 25 fr.

A very pleasant excursion may be made to the long and narrow peninsula in which the *Serra* Mts. rise, culminating in the Monte Alticcione and Monte Stello (5280 ft.), and terminating on the N. in the Capo Corso (*Promontorium Sacrum*). Beautiful valleys descend on the E. and W. sides of these mountains. A good road leads along the coast from Bastia, passing several ancient watch-towers of the Pisans and Genoese, and affording a view of the picturesque islands of Elba, Capraia, and Monte Cristo. At *Brando* there is a *Malaria* Cistern, surrounded by pleasant gardens. At *S. Severo* opens the charming valley of *Lori*, watered by several streams, and producing a luxuriant growth of grapes, oranges, and lemons. At the end of the promontory (about 25 M. from Bastia), to the N. beyond *Rogliano* and *Erso* rises a lighthouse. An ancient half-ruined circular structure near it is popularly called the 'Tower of Seneca.'

A road leads from Bastia along the W. coast and across the Serra to the (13 M.) small seaport of S. Fiorenzo or *St. Florent* (*Hôtel de l'Europe*), charmingly situated on the bay of that name, and commanded by a fort. In the neighbouring low ground formerly lay the mediæval town of *Nebbio*, the ruined cathedral of which (*S. Maria Assunta*), of the 12th cent., stands on an eminence. Beyond this the road skirts the sea, crosses the small river *Ostriconi* and reaches the small, but thriving seaport town of **Isola Rossa** (*Hôtel Des Ottomans*) founded in 1738 by Pasquale Paoli, to whom a monument has been erected. Its name is derived from three red cliffs rising from the sea in front of the harbour. The environs are delightful, the view from the *Monte S. Reparata*, surmounted by a deserted church, is finest by evening light.

The road then leads to *Algajola*, a deserted old town on the coast, with marble quarries in the vicinity. During the Genoese period it was fortified, and formed the central point of the fertile district of *Balagna*. The loftily situated village of *Lama*, farther on, with its orange plantations and hedges of cactus, commands a beautiful view of the valley and the town of **Calvi** (*Hôtel Colombano*), 57 M. from Bastia, an important and fortified place during the Genoese period, noted for its faithful adherence to the Republic, and in 1794 bravely defended against the English by the French commandant Casabianca. Traces of the English bombardment are still observable. The principal church contains the tombs of the Baglioni family, who bore the surname Liberti, from having distinguished themselves in the 15th and 16th centuries. The environs of Calvi are marshy. Charming view of the bay, with the promontory of *Revellata*, and of the rocky mountains of *Calenzana*, to the E. of the town.

A diligence runs from Calvi, traversing the beautiful and fertile valley of the *Balagna*, enclosed by lofty mountains, to *Novella*, the last village, and then through narrow rocky ravines to (40½ M.) *Ponte alla Leccia* in the valley of the Golo, where the high-road from Bastia to Ajaccio is reached (see p. 471).

List

of the most important Artists mentioned in the Handbook, with a note of the schools to which they belong.

Abbreviations: A = architect, P. = painter, S. = sculptor, ca. = circa, about; Bol. = Bolognese, Bresc. = Brescian, Crem = Cremonese, Flor = Florentine, Ferr = Ferrarese, Gen. = Genoese, Lomb. = Lombardic, Mil = Milanese, Mod. = of Modena, Neap. = Neapolitan, Pad. = Paduan, Parm. = Parmesan, Rav. = of Ravenna, Rom. = Roman, Sien. = Sienese, Umbr. = Umbrian, Ven. = Venetian, Ver. = Veronese, Vic. = Vicentine.

The Arabic numerals enclosed within brackets refer to the art notices throughout the Handbook, the Roman figures to the Introduction.

Abbate, Niccolò dell', Lomb. P., 1512-71. — (212).

Agnolo, Baccio d', Flor. A., S., 1462-1543. — (xlv).

Alemannus, Joh. (Giovanni d'Alemagna, Giov. da Murano), Ven. P., middle of the 15th cent. — (298).

Alba, Macrino d', Lomb. P., about 1500. — (55).

Albano (Albani), Franc., Bol. P., 1578-1660. — (318).

Alberti, Leo Batt., Flor. A., 1405-72. — (xl. 384).

Albertinelli, Mariotto, Flor. P., 1474-1515. — (lvi. 384).

Alessi, Galeazzo, A., follower of Michael Angelo, 1500-72. — (xlv. 79).

Algardi, Al., Bol. S., A., 1602-1654.

Allegri, Ant., see *Correggio*.

Altòri, Aless., Flor. P., 1535-1607. — (384).

—, *Cristofano(foro)*, Flor. P., 1577-1621. — (lx. 384).

Altichieri da Zevio, Ver. and Pad. P., second half of the 14th cent. — (xxxix).

Alunno, Niccolò, da Foligno, Umbr. P., ca. 1430-1502.

Amadio (Amadio), Giov. Antonio, Lomb. S., ca. 1447-1522. — (xlviii).

Amerighi, see *Caravaggio, Mich.*

Ammanati, Bart. Flor. A., S., 1511-92. — (xlv).

Angelico da Fiesole, Fra Giov., Flor. P., 1387-1455. — (xlix. 384).

Anguscola (Anguisciola), Sofonisba d', Crem P., 1535-1625. — (177).

Ansaldi, Michelangelo, Lucca P., ca. 1491-1554.

Aran, Nicc. dell', Bol. S., d. 1494.

Arnolfo del (di) Cambio, see *Cambio*.

Arpino, Cavaliere d' (Gius. Cesari), Rom. P., ca. 1560-1640. — (lix).

Aspertini, Amico, Bol P., c. 1475-1552.

Avanzi, Jacopo degli, Bol. P., 2nd half of the 14th century.

Avanzo, Jacopo d', Pad. P., 2nd half of the 14th cent. — (xxxix).

Badile, Ant., Ver P., 1480-1560.

Bagnacavallo (Bart. Ramenghi), Bol. and Rom. P., 1484-1542. — (lviii.318).

Baldovinetti, Alessio, Flor. P., 1427-1499.

Bamboja, il (Agostino Busti), Mil. S., ca. 1470-1. — (xlviii. 129).

Bandinelli, Baccio, Flor. S., 1488-1560. — (liii. 384).

Bandini, Giov. (G. dell' Opera), Flor. S., pupil of the last, 2nd half of the 16th century.

Baratta, Franc., S., pupil of Bernini, d. 1666.

Barbarella, Giorgio, see *Giorgione*.

Barbieri, see *Guercino*.

Baroccio, Federigo, Rom. P., follower of Correggio, 1528-1612.

Bartolommeo della Porta, Fra, Flor. P., 1475-1517. — (lvi. 384).

Basaiti, Marco, Ven. P., ca. 1480-1520.

Bassano, Franc. (da Ponte), father of Jacopo, Ven. P., ca. 1500. — (230. 299).

—, *Jacopo (da Ponte)*, Ven. P., 1510-1592. — (230. 299)

—, *Leandro (da Ponte)*, son of Jacopo, Ven. P., 1558-1623. — (230. 299).

Bazzi, Giov. Ant., see *Sodoma*.

Beccafumi, Domenico, Sien. P., 1486-1551.

Begarelli, Ant., Mod. S., 1498?-1565. — (xlviii. 304).